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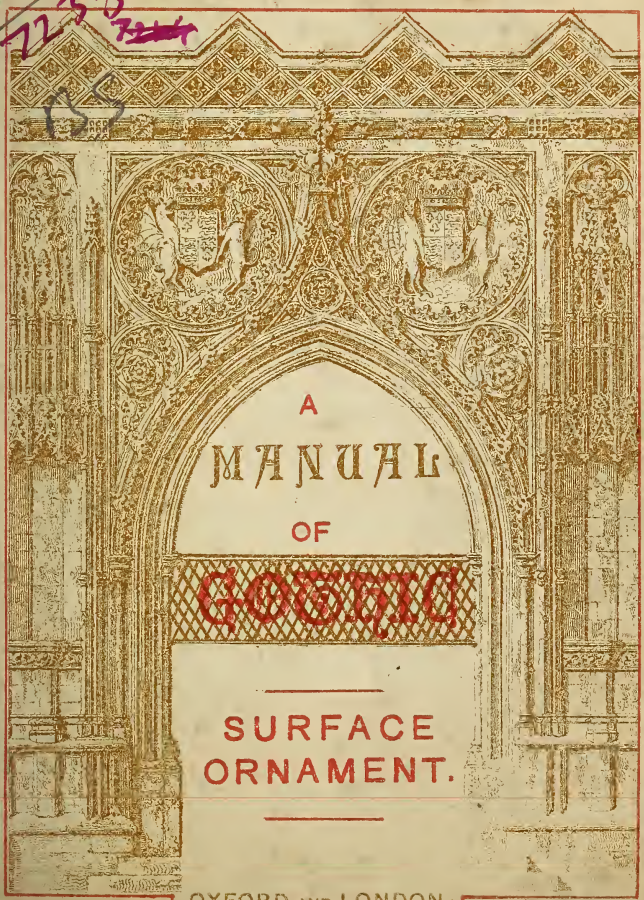


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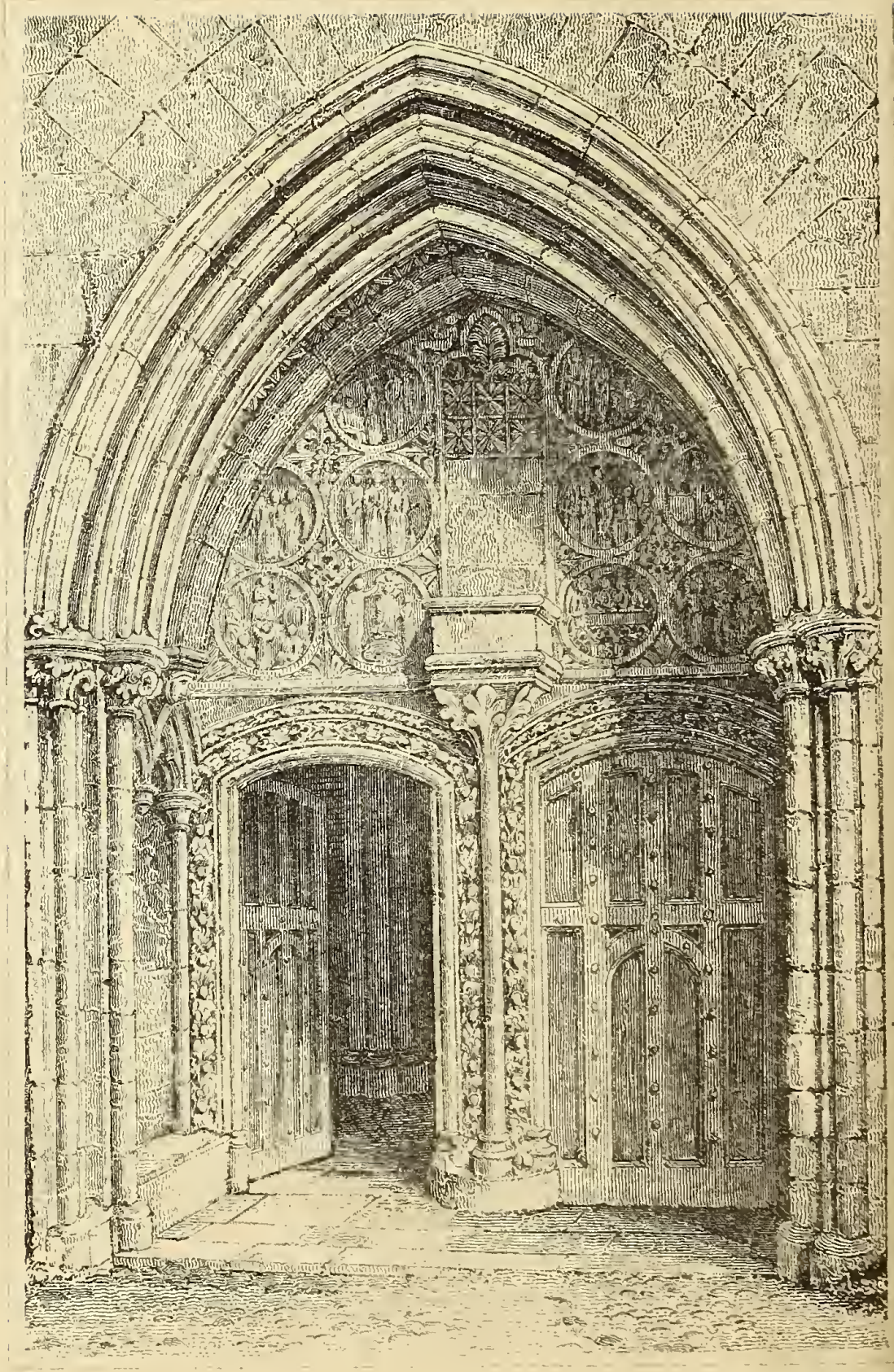
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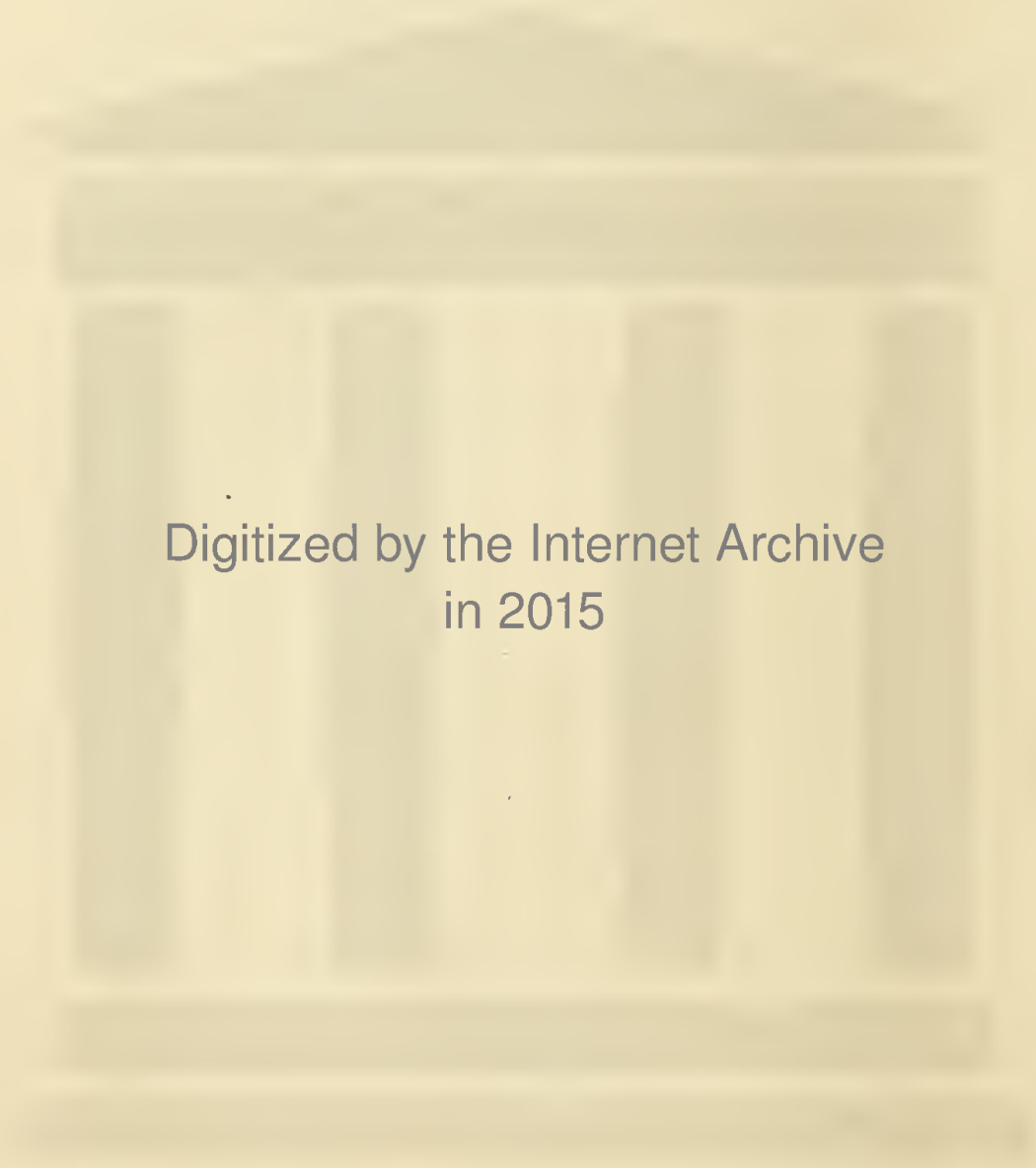
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A MANUAL

OF

Surface Ornament.

FORMING No. III. OF A

SERIES OF MANUALS OF GOTHIC ORNAMENT.



Published under the authority of the Department of Science and Art, and recommended in its List of Publications.

LONDON,

JOHN HENRY AND JAMES PARKER:

377, STRAND.

DURATION OF STYLES.

Anglo-Saxon, or Ante-Norman Period, ended with the Norman Conquest in	1066.	
Norman Style, from the Norman Conquest to the end of Henry II. - - -	1066, 1189.	Norman.
1175—1200, 1st period of Transition.		
Early English Style, from Richard I. - to the end of Henry III. - - -	1189, 1272.	Early English.
1272—1300, 2nd period of Transition.		
Decorated Style, from Edward I. - - to the end of Edward III. - - -	1272, 1377.	Decorated.

Note.—The style which prevailed during the reign of Edward I. is commonly known as "Geometrical Decorated."

1360—1400, 3rd period of Transition.

Perpendicular, from Rich. II. - - - to the end of Henry VIII. - - -	1377, 1546.	Perpendicular.

Note.—That variety of the Perpendicular which prevailed during the reigns of Henry VII. and VIII. is usually known as the Tudor Style.

MANUAL OF SURFACE ORNAMENT.

INTRODUCTION.

The kind of ornament to be treated of in this Manual, is that which is applied to flat surfaces, to relieve the heavy appearance of blank spaces, and to give variety where other ornament could not be used. Strictly speaking, it is that kind of ornamentation of which the flat surface of the wall forms a most prominent part; the patterns or designs being cut back from the surface; or sometimes, the ground or blank space being cut away, the ornament is left in low relief, but still never projecting beyond the surface of the wall.

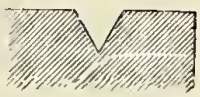
This kind of work was used by the Romans, and some examples still remain amid the Roman fragments, in the Crypt at Hexham; but it must not be confounded with what was called by the Romans, reticulated work, — "*opus reticulatum*," — which

was merely masonry formed of squared stones laid diagonally.

In the first of these little Manuals it is stated, that it has been thought necessary to commence with the Norman style, in consequence of the influence it exercised on the Gothic; but in this part of the series it will be necessary to go back to a still earlier period, viz. that preceding the Norman Conquest, because a peculiar kind of surface ornament prevailed at that date, which exercised some influence on the succeeding style. It is therefore intended to trace the progress of surface ornament from this period, through the Norman, Early English and Decorated styles, into the Perpendicular, where it was lost in the all-prevailing panelling. After this period, in the Elizabethan and Stuart buildings, it took the form of pargetting, or Ornamental Plaster Work.

Ante-Norman Period.

THERE are now in many parts of Britain, and particularly in Ireland, a great number of remains of crosses, coffin-slabs, &c., which cannot be doubted to be of an earlier date than the twelfth century, and on these a very peculiar kind of surface ornament is used. It is a kind of frette-work, generally interlacing, which, though of rude workmanship, has frequently considerable elegance of design. The lines are sometimes merely cut into the stone, or *incised*, as it is called, but in general, the spaces between the lines of the pattern are cut away, and the frette itself left raised. In the examples here given, it will be seen that the face of the stone has been left for a margin; and that, the pattern having been marked out, the spaces between have been cut away. The idea of the pattern seems to have been that of a cord interlaced or passed under and over in various regular forms; the crossings being shewn by sinking the under cord where it passes under the upper.



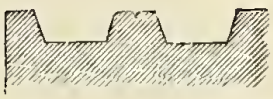
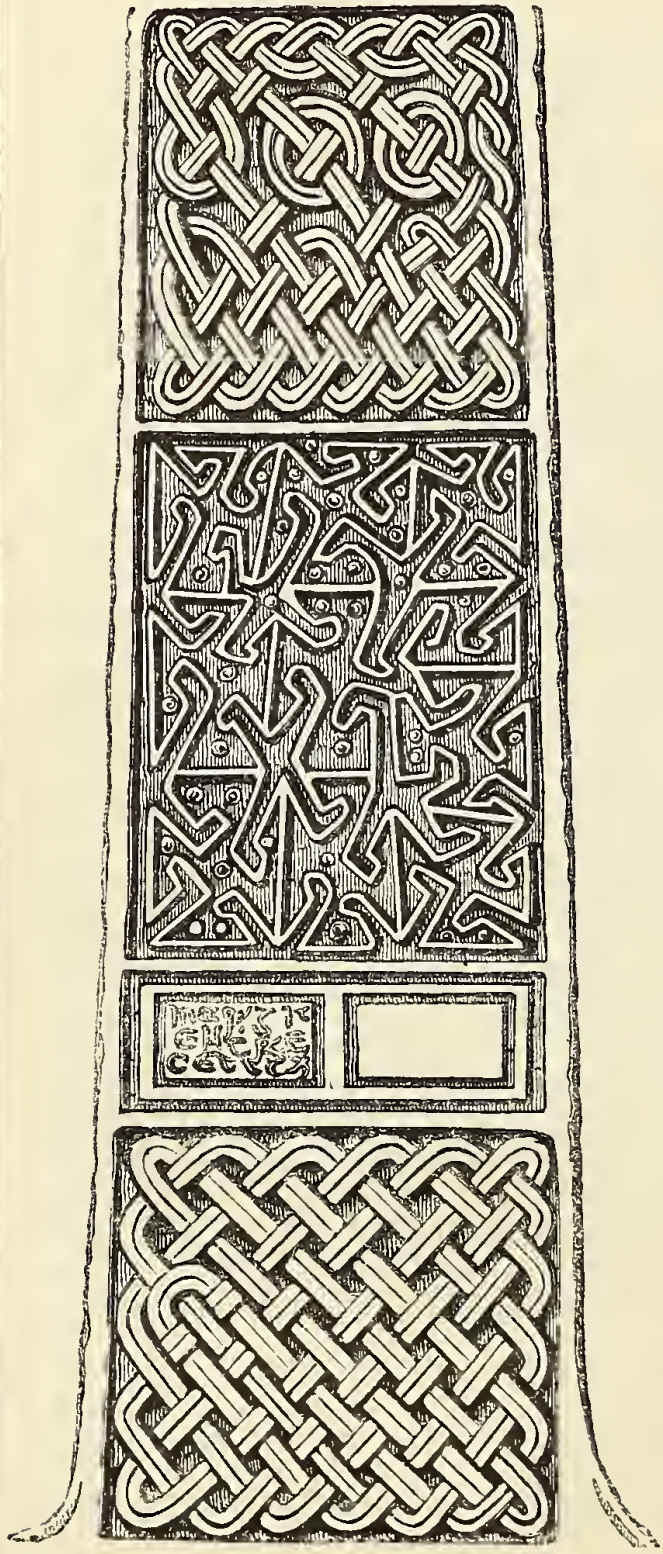
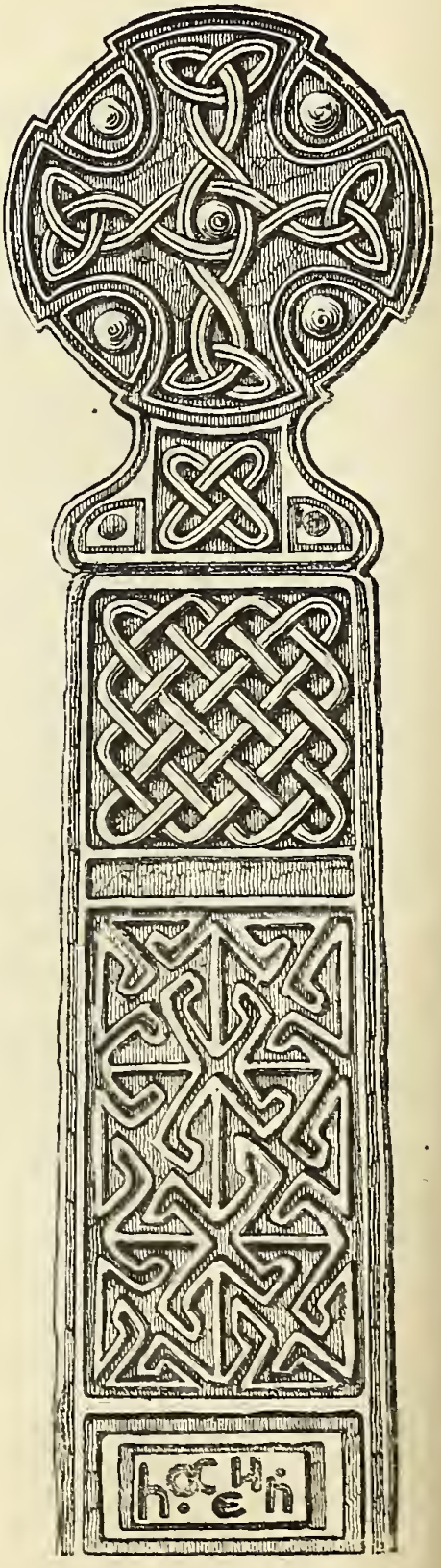


Plate II.



Nevern.



Carew.

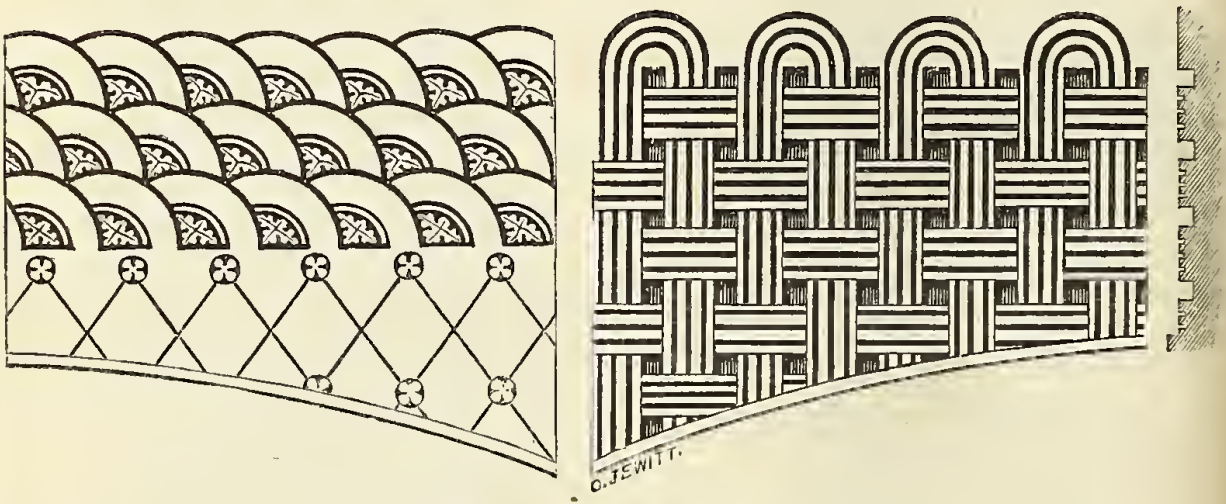
In the examples from Carew and Nevern (Plate II.) some of the patterns are formed with the single and some with a double cord.

This kind of ornament, with various modifications, was continued after the Norman Conquest, and the font of Chaddesley Corbett (Plate III.) may serve as a specimen of it.

Norman Style.

THE chief characteristic of a Norman building is its massiveness; the architects of that period endeavouring to compensate for their want of skill in construction, by piling together vast masses of materials, and have thus produced buildings which, while they give us the idea of being built for eternity, have always more or less of a gloomy, solemn, and forbidding character. So completely is this idea of solidity and strength associated with the style, that the attempt which we sometimes see in modern churches to reduce the thickness of the walls to that of the later styles, has always a mean and unsatisfactory appearance.

Plate III.



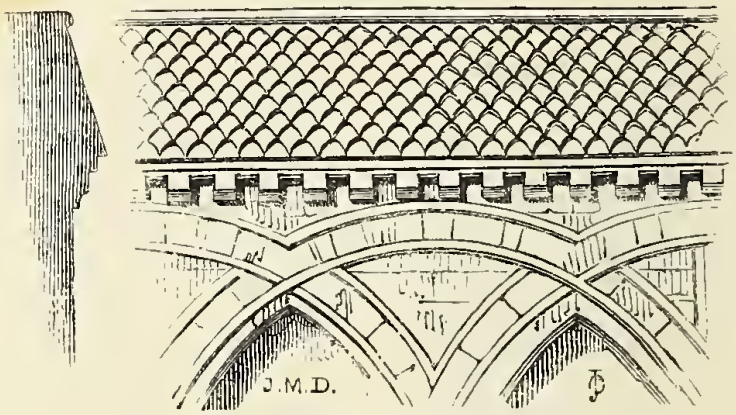
Bayeux Cathedral, Normandy.



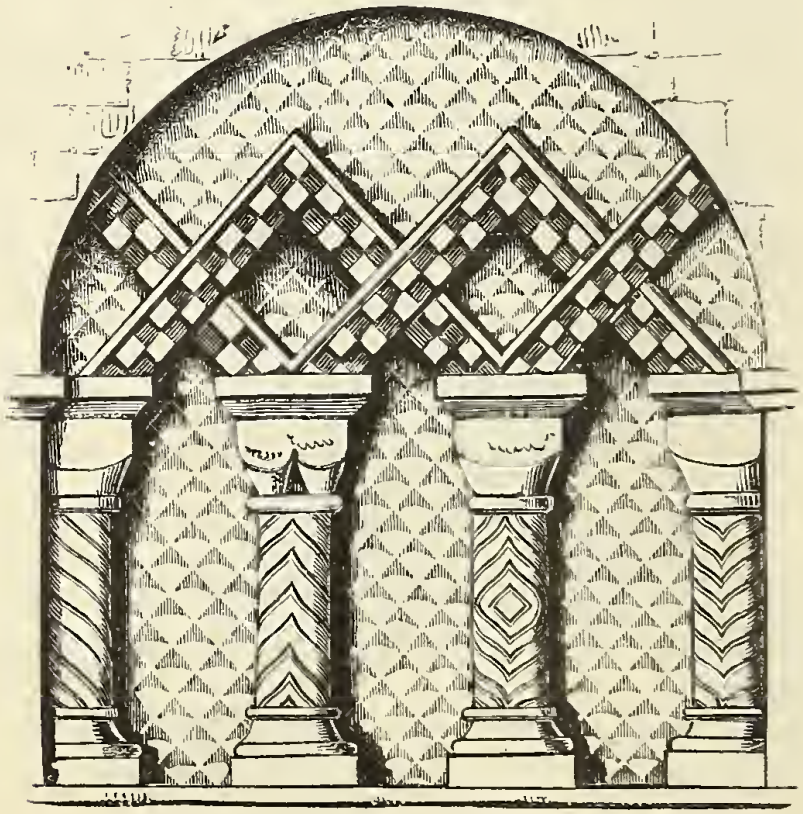
Font, Chaddesley Corbett, Worcestershire.

The architectural features which they had at command for varying these large surfaces were but few. Ponderous masses of masonry formed the piers, from which rose equally heavy semicircular arches; and as these would not combine with the horizontal stringcourse above, and as they had no tracery, no panelling, no crockets, nor any of the numerous modes of decoration of the later styles, their only resource was in ornamenting the flat surface thus presented; and a fine example of this occurs in the nave of Bayeux Cathedral, where the ornament, combined with the enriched outer mouldings of the pier-arches, had a striking effect in bringing out and giving variety to the piers and plain inner arches. One of the patterns employed is a series of intersecting semicircles; another is a lozenge with a bow at the intersections; but the third, which is the most characteristic, is a modification of the frettework before described, (Plate III.) It is made to interlace at right angles, the spaces between being sunk, which gives it a net-like or "reticulated" appearance.

Plate iv.



Parapet, Caen, Normandy.



St. Augustine's, Canterbury.

Another mode of ornamentation is a kind of lozenge-work. In this, the pattern being marked out, one-half of each lozenge is left plain, and the other cut back, gradually deepening to the point, as shewn in the section. The application of it is shewn in the annexed example from St. Augustine's, Canterbury, (Plate IV.), and it is used also for filling up the spaces above the triforium arches at Peterborough, and other places. In the present city walls of Salisbury also many stones may be found which have been built in, but which have evidently been brought from some earlier building. These were probably brought from Old Sarum, when the city was removed to its present site; but there is no distinct evidence that this was the case, nor to what period in the Norman style the buildings from which they were taken belonged. The removal did not take place until the thirteenth century, and these fragments may have belonged

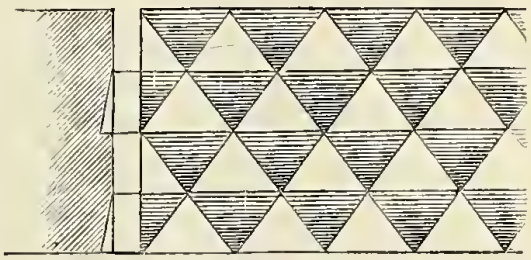
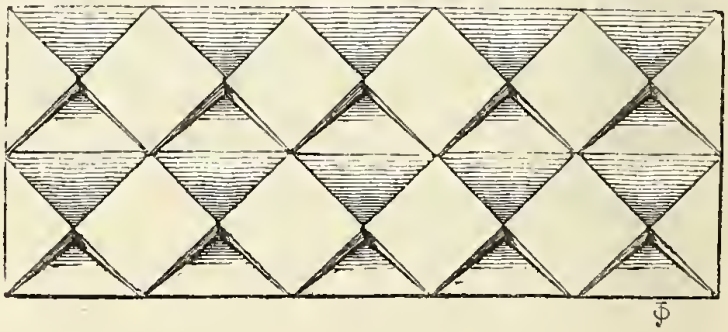
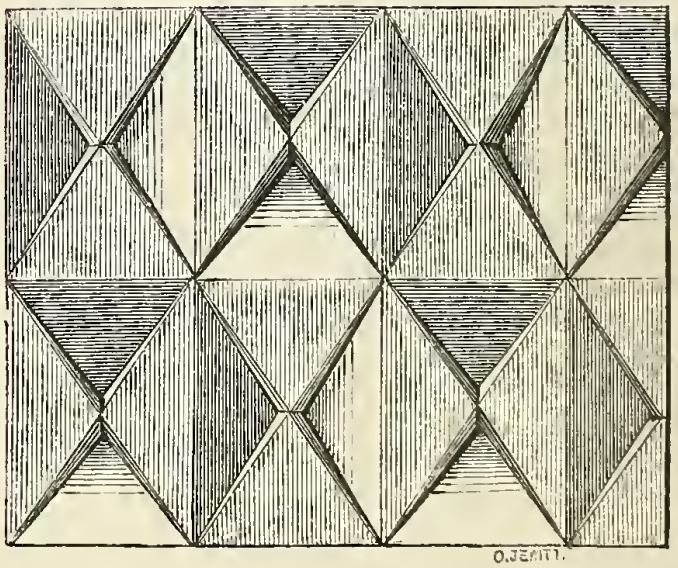


Plate v.



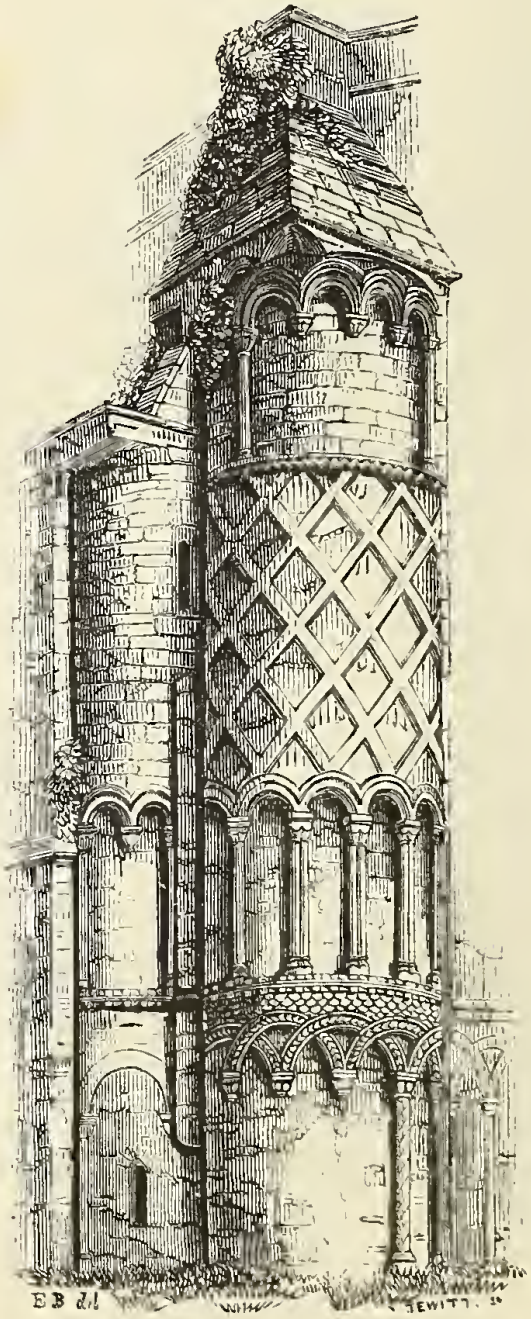


Old Sarum.

to either early or late Norman work. Two of these are given (Plate v.), as they afford valuable illustrations of the surface ornaments in use in Norman times. In the first, one lozenge is left flat, and the other is cut back both ways. In the second, the cutting is more complicated: the lozenges are all divided by lines running alternately lengthways and crossways, so that only one-half of each lozenge is left flat; the other being cut back, and leaving therefore only triangles, alternately upright and horizontal, on the face of the wall.

The Chapter-house at Bristol is a beautiful and well-known example of the application of surface-work in the upper part of the room: it consists of two patterns, one of which is a kind of lozenge trellis-work; but the other is simply that ornament so characteristic of Norman work,—the zigzag, which is carried in parallel lines over the whole surface.

Plate VI.



Turret, Christchurch, Hants.

Another very interesting example of this kind of lozenge-work occurs on a staircase at Christchurch, Hants., (Plate VI.,) which is valuable as exhibiting two varieties of surface ornament, and also two kinds of arcade. The second stage shews the simple arcade; while on the lower, the more rich and beautiful intersecting variety occurs, the space between which and the string-course is filled with scale-work, while the third stage is covered with lozenge trellis-work. These arcades with surface ornament seem to have been almost the only means of ornamentation possessed by the Normans, and were used profusely wherever it was wished to give richness to a building; and the effect produced is frequently very striking, as at Canterbury, Norwich, Oxford, and Ely Cathedrals, &c.; and though not coming strictly within our definition of surface ornament, they are frequently so intimately combined with it, that one cannot be described without mention of the other, and another example is therefore here introduced,

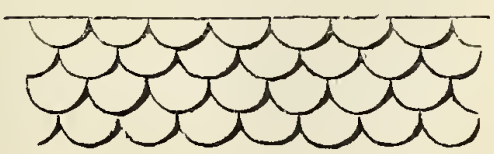
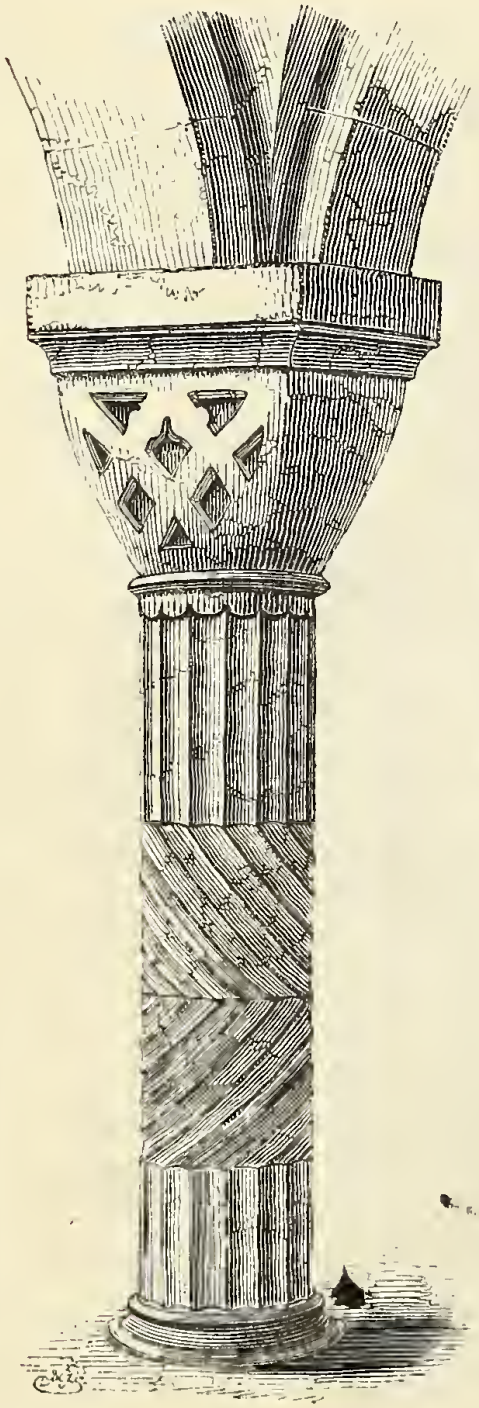
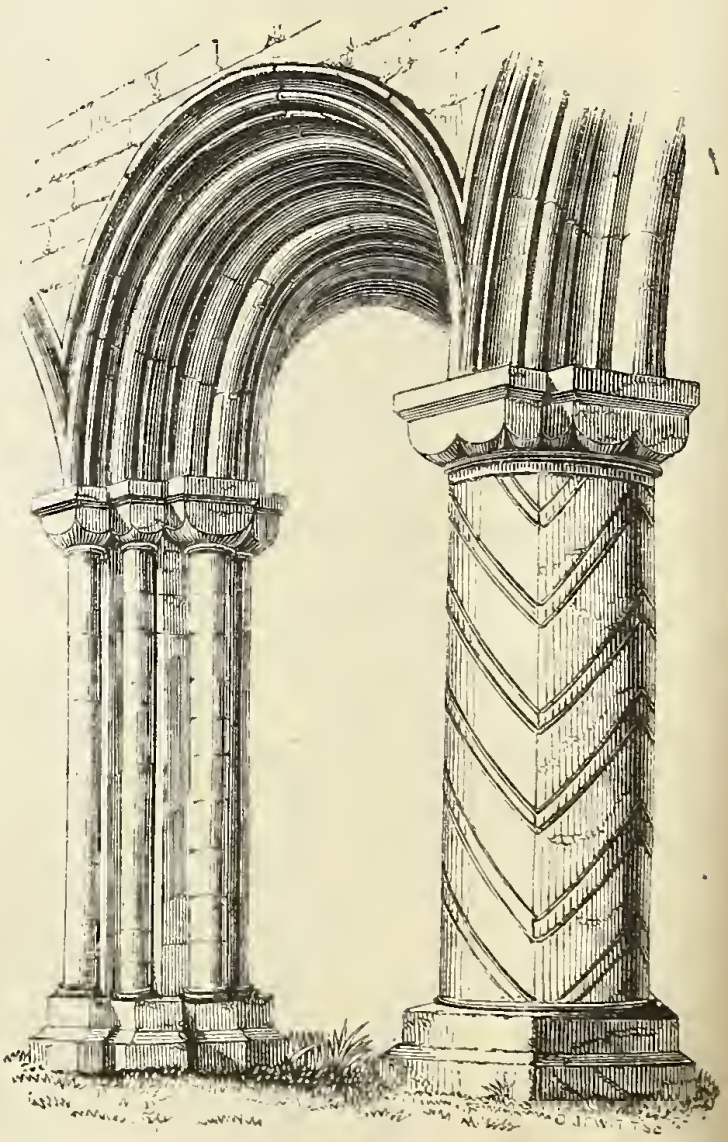


Plate vii.



Crypt, Canterbury.

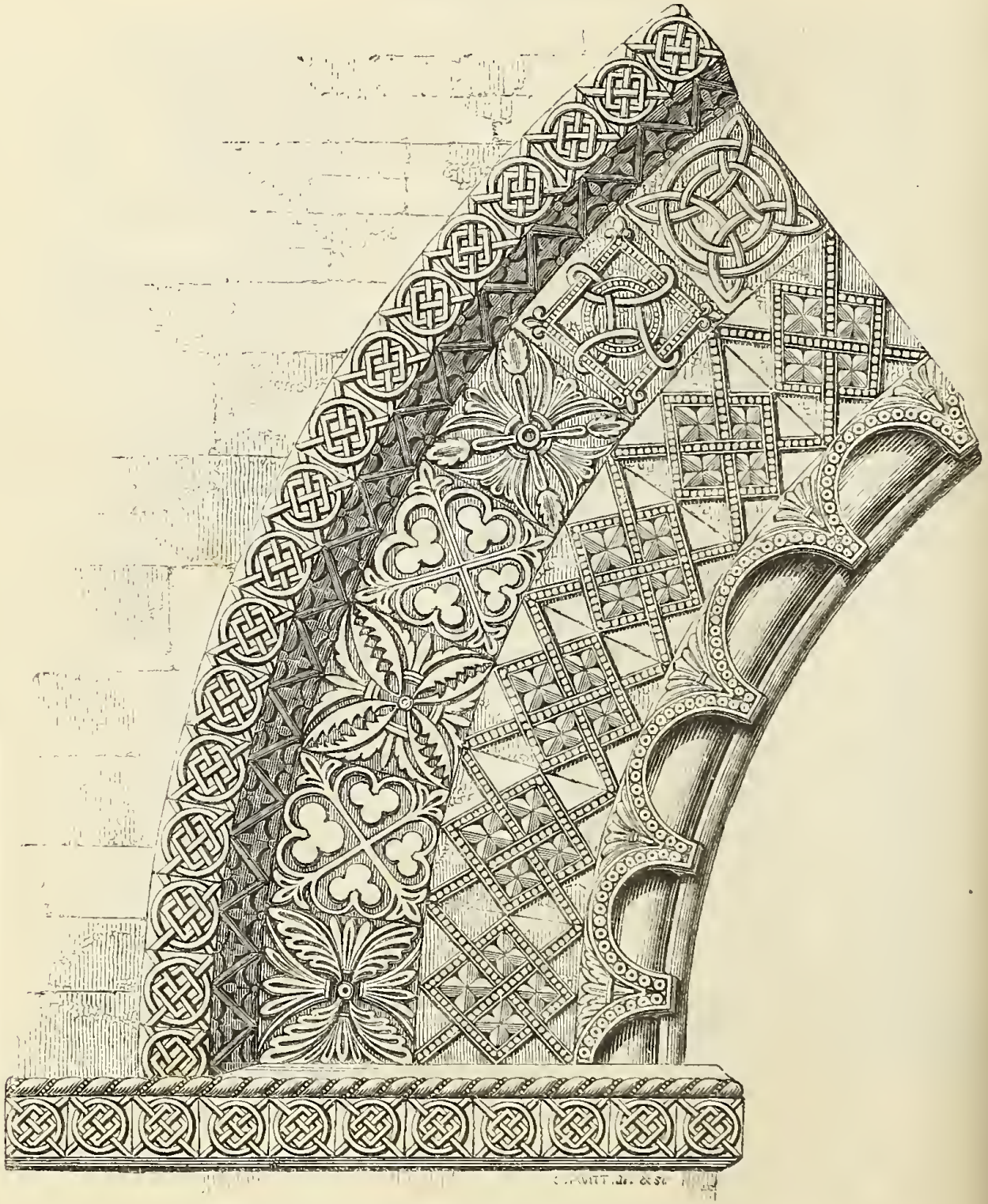


Lindisfarne, Northumberland.

from St. Augustine's, Canterbury, (Plate IV.,) which is of Early Norman date, and shews another application of the sunk lozenge before described. It was frequently employed at this time in the decoration of mouldings, as it was an ornament which required little skill in the execution. The parapet from Caen (Plate IV.) is another example of the use of scale-work.

Piers and shafts at this period were frequently covered with a kind of surface ornament. This was in general some modification of the lozenge, the zigzag, or the flute, either upright or spiral, and is in general merely cut into the surface. It seems to have been felt that the solid and massive piers required some relief, and it is chiefly on those piers that we find it. It occurs at Waltham Abbey, Lindisfarne, (Plate VII.,) the crypt of Canterbury Cathedral, Norwich Cathedral, and many other places, but chiefly in Durham Cathedral, where the cylindrical piers are profusely ornamented with it. It is also commonly applied to the small shafts of windows and doorways, where its effect is re-

Plate VIII.



Mouldings and Ornaments, St. Peter's, Northampton.

markably rich. Of this, Iffley Church, Oxfordshire, offers some good examples; and the north doorway of the nave, Durham Cathedral, is a very fine specimen. Some of the shafts have a lozenge formed by the junction of two zigzags; and this being filled up with foliage, has very much the effect of the diaper used in the succeeding styles, and probably gave the idea of it.

This mode of filling up the lozenge, which is here formed by the crossing of the beaded band, is well known in the annexed beautiful specimen of rich Norman work from St. Peter's, Northampton, (Plate VIII.) It exhibits also several distinct varieties of the interlaced frette before described, and of various kinds of foliage. The ornaments in this example have not much boldness, the spaces between not being deeply sunk; but the workmanship is very good, and every detail is worth careful study, as all are characteristic of the style. It is however of the very latest Norman, and the introduction of trefoils indicates a near approach to the style of the thirteenth century.

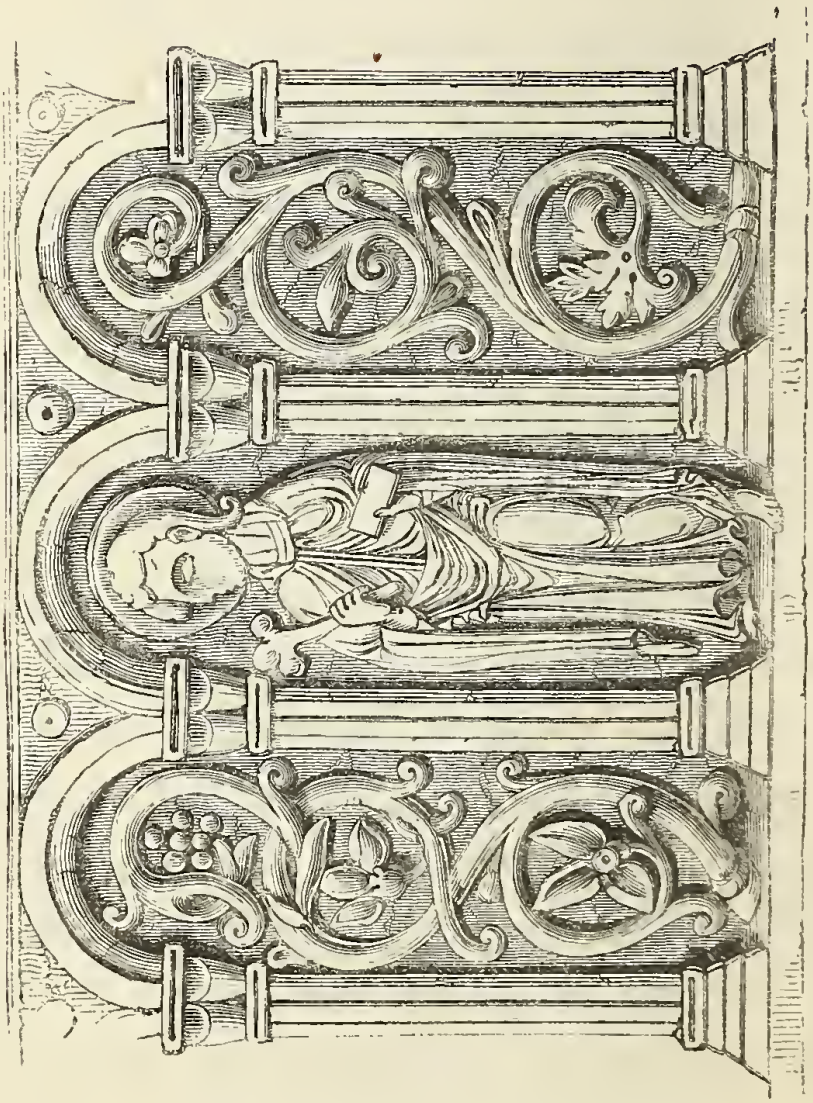
Plate ix.



Pillar from Shobden Church, Herefordshire.

Another kind of ornament is frequently met with, which, in its general principle, approaches more nearly to that of the succeeding style. It consists of the peculiar foliage of the twelfth century, the stems of which interlace in the manner of the frette-work before described. The fine specimen of this, here given, occurs in Shobden Church, Herefordshire, (Plate IX.,) where it is used to ornament a pillar. The design is of considerable elegance, and the curling and interlacing of the stems produce a very rich effect. The dragon shewn on the capital is very characteristic of the period, and is frequently used in the symbolic devices in the tympanum of doorways. Other pillars in this very remarkable church are ornamented with figures in characteristic costumes, executed in a similar manner to the specimen here given. Shobden Church is altogether one of the richest examples of Norman sculpture in existence.

Plate x.



From the Font, Coleshill, Warwickshire.

In the example given from the font at Coleshill, Warwickshire, (Plate x.,) the arrangement is Norman, but the foliage makes a near approach to that of the Early English. The leaves are many of them arranged in trefoils, and begin to shew the hollow cutting in the centre; but they have not the ease and grace of the Early English. In the rich font from which this is taken, it is used for filling up the alternate spaces in an arcade; the others serving as niches for figures of saints, of which the one here shewn is an excellent example of the style of sculpture of this period, and is at once distinguished from that of the next century by the peculiar arrangement of the drapery.

The space between the arch and the straight head, or lintel, of the door, in the Norman style, is technically called the tympanum, or, in the English form of the word, merely tympan. This space is enriched in a great variety of ways, and formed the most favourite place for the display of sculpture in this style. Sometimes it is merely covered with the star ornament, forming a kind of

early diaper; or is simply reticulated, as in Dorchester Church, Oxfordshire. Very frequently some attempt at a representation of the Holy Trinity is introduced, or merely the Holy Lamb; or the symbolical tree from the Apocalypse, representing the Church of Christ, which sin and the devil, represented as hideous animals, are in vain endeavouring to root up. Sometimes a cup with two birds drinking out of it—a symbol of peace. In other instances, small groups of figures are introduced, representing the legend of some favourite saint, such as St. George and the Dragon, and sometimes the Crucifixion. In other cases it is merely a kind of rude foliage, or the interlaced ornament called Runic.

The sculpture is executed in low relief, and it is sometimes also applied to the jamb, as at Essendine, Rutland. The most instructive specimen of this is from Fordington Church, Dorchester[a], Dorsetshire, in which the mode of cutting is dis-

[a] Engravings of these examples may be seen in the Glossary of Architecture.

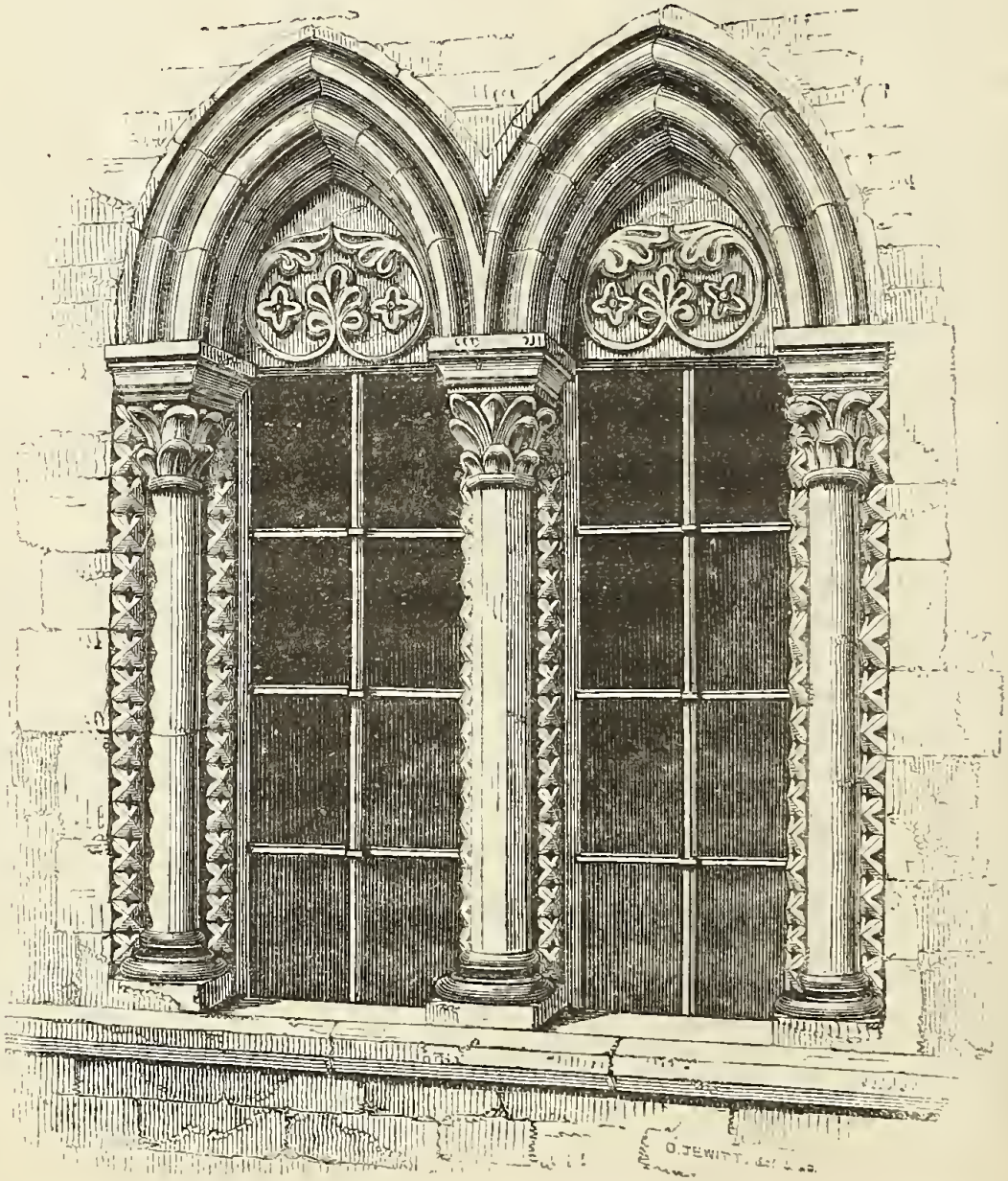
tinctly shewn. The design has evidently been sketched on the flat surface of the wall, and only so much of that surface removed as would be sufficient to give relief to the figures; and no attempt has been made to preserve the semicircular or any other regular form. It is also valuable as an example of the military costume of the period.

We have said thus much about the tympanum, because it was the most favourite place for the display of surface ornament in this style.

The series of ornaments given in this section comprises most of the principal varieties of surface ornaments which were in use in the twelfth century. It will be seen that, while in most of the earlier ones little skill was required in the execution, the later ones shew that considerable skill and delicacy of execution had been attained, and the hand fitted for still more finished work in the next century.

It will also be observed that in the earlier examples the work is extremely shallow, and in proportion as it is later in date, the cutting is deeper.

Plate xi.



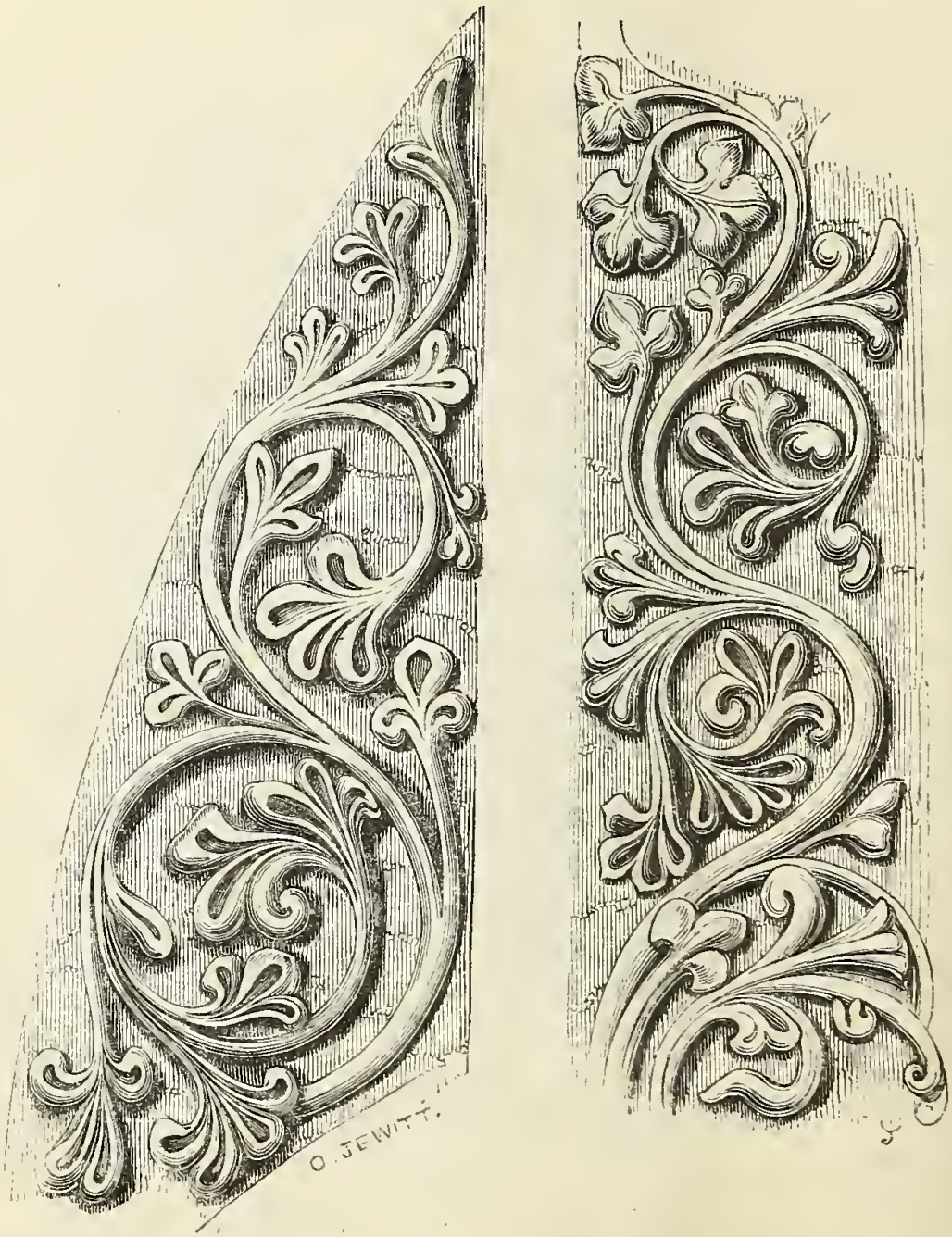
Window, Oakham Castle.

Early English Style.

During the period of transition from the Norman to the Early English style, the character of the surface ornament is very much mixed, so that it is often difficult to say which style chiefly predominates. This mixture of styles will be observed in the example from Oakham Castle, Rutland, (Plate xi.)

When the dark and cumbrous masses of which Norman buildings were composed, had given way to lighter piers and thinner walls, and the heavy round arch had almost imperceptibly been supplanted by the pointed one; and when all parts of the building were changing, and growing, as it were, out of their rude original to something much more light and beautiful,—a style arose which was in most respects the opposite of that from which it sprang. Instead of trusting to masses of material, like the Normans, the architects of the new style trusted to construction; and it must have appeared to their contemporaries the height of temerity, to attempt to raise such magnificent buildings on

Plate xii.

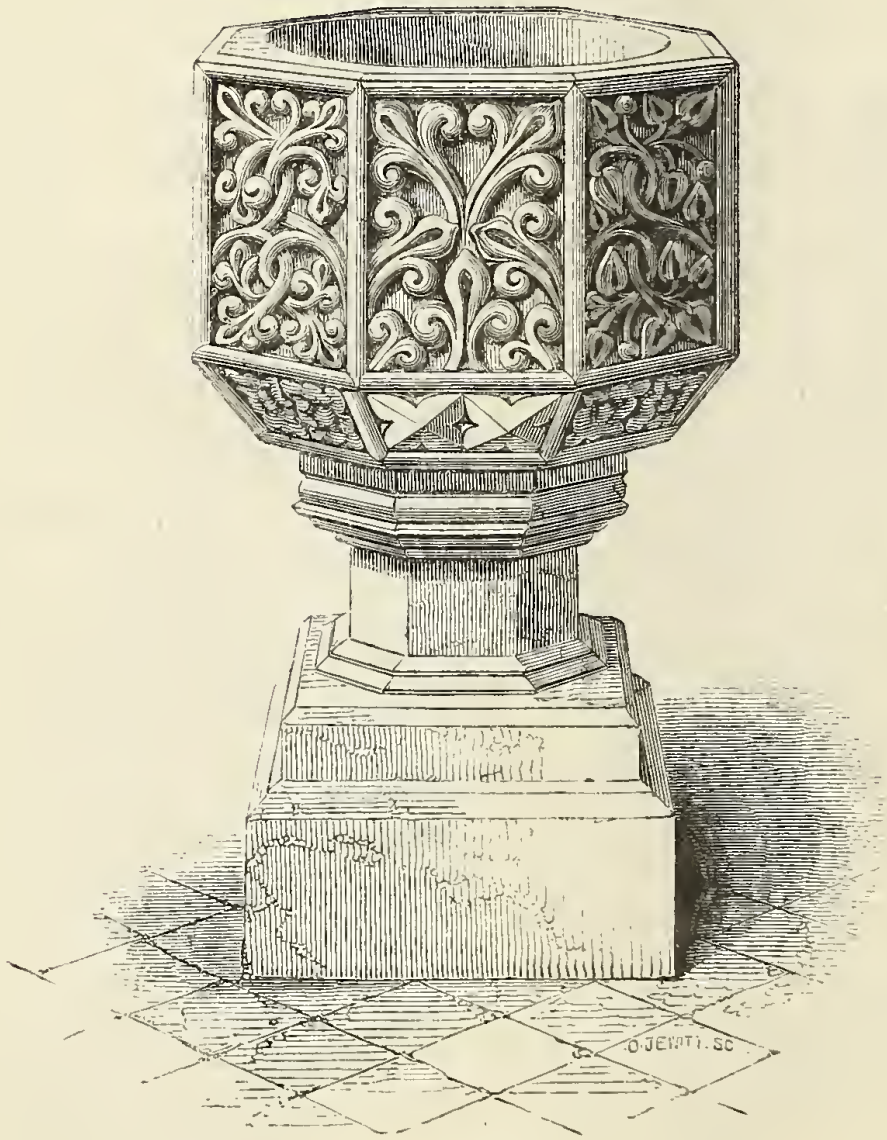


Chapter-house, Westminster.

such slight and apparently fragile supports. From these slender pillars rose the lofty vaulting; ribs, bosses, corbels, and vaulting-shafts were multiplied, crockets and finials were introduced, and ornament in various ways became necessary. The introduction of new geometrical forms created spaces which required to be decorated. And while this change was taking place in the general construction and design, it is not to be wondered at that the ornaments underwent a similar modification. And thus we find that the foliage was set at liberty and acquired a new character, and was used for new purposes; and though it had not entirely shaken off the stiffness of the last style, it had made considerable advances towards an imitation of natural forms.

The surface ornament chiefly used in this century seems to have grown out of that of the last, but modified and improved. A comparison of the specimen here given from the entrance to the Chapter-house in the cloisters of Westminster Abbey, (Plate XII.,) with those from Shobden and Coleshill, will shew the difference between the foliage of the

Plate xiii.



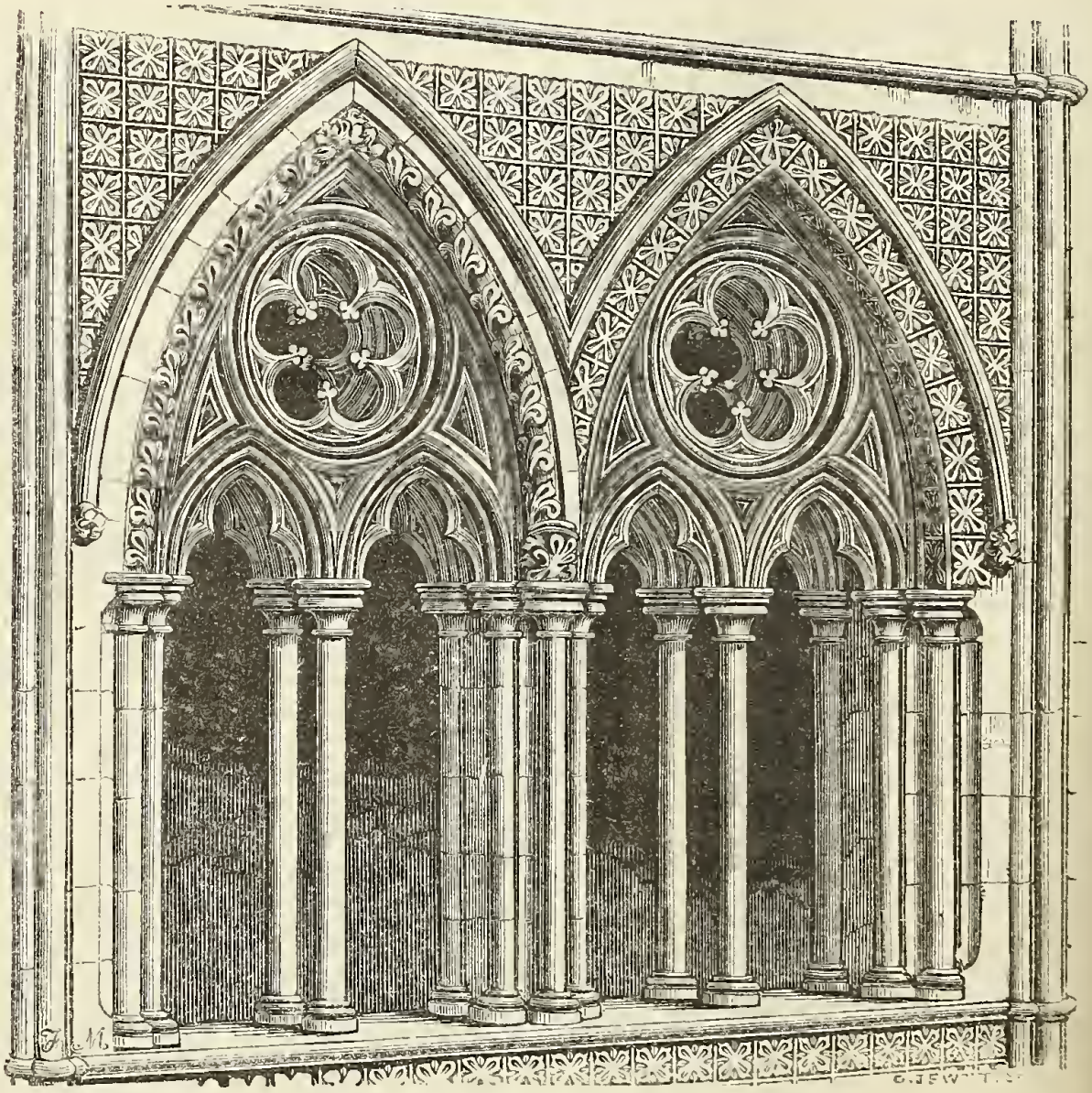
Font, Lachford, Suffolk.

twelfth and thirteenth centuries. The foliage in this instance is used to fill up the space between the door of the Chapter-house and the groined vault. It is a very excellent specimen of Early English work. The sweeps of its stems are particularly free and graceful, and the whole piece is well worthy of being used as a model, or as a drawing copy; the ease and flexibility of its curves give it great facility of application to every form of space where ornament can be required. The principle is merely that of a series of spiral curves, and the beauty of the design depends on making one curve flow easily and gracefully from another. When this is once attained, it is evident that there is no limit to its applicability, whether it is required for a large surface of wall, or for small spaces, such as spandrels or window-heads. Another point to be attended to is, that the foliage shall fill up equally, so that no large portions of blank space shall be visible.



In the font from Lackford, (Plate XIII.,) the surface is entirely covered with trefoils without

Plate xiv.



Triforium, Westminster Abbey.

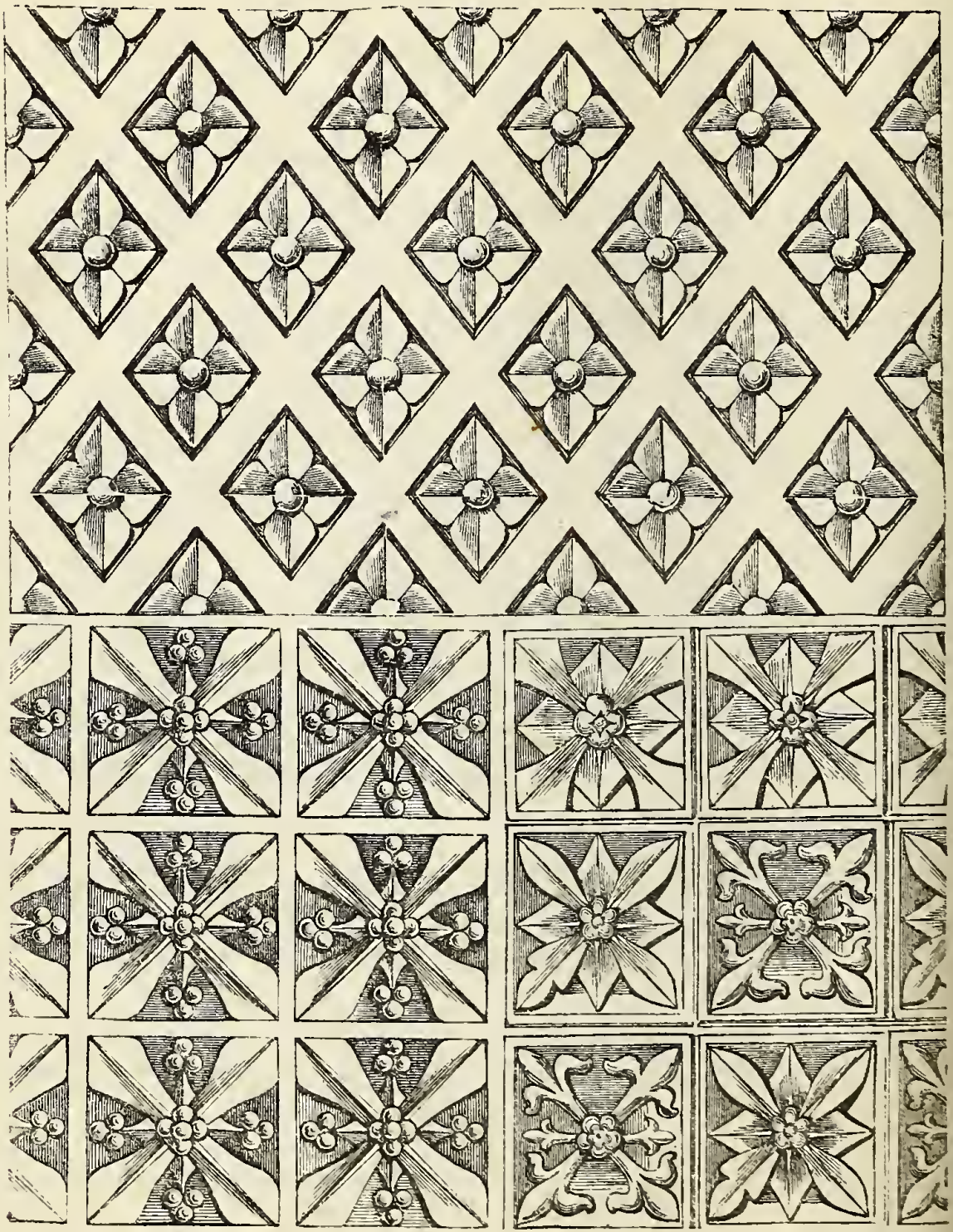
flowing stems, and the pulpit at Beaulieu, which is well known from engravings, has similar foliage.

In all these examples the forms of the trefoil should be carefully studied. In the upper part of one of the examples from Westminster, its natural form, with its veins, is given, but in the other parts it is shewn in its altered, or "*conventional*" form, and is represented generally, either very convex, or more commonly with a deep hollow running down the centre of each leaflet. It is capable of being curved in any direction, and divided or multiplied as it may be wanted, so that no kind of ornament possesses equal facility of being adapted to any purpose for which it may be required.

In this style we meet with what may properly be termed "*Diaper*[b]." In this kind of ornament

[b] The name of Diaper (D'Ypres) is derived from the tapestry hangings with which the walls of churches, as well as houses, were commonly ornamented at this period; and which was so called from the town of Ypres, in Flanders, which was the great mart for this manufacture. The great cloth-halls at Ypres are among the finest market-halls in existence, and are of the fourteenth century. The name of Diaper is still applied to table-cloths and napkins of a particular description.

Plate xv.



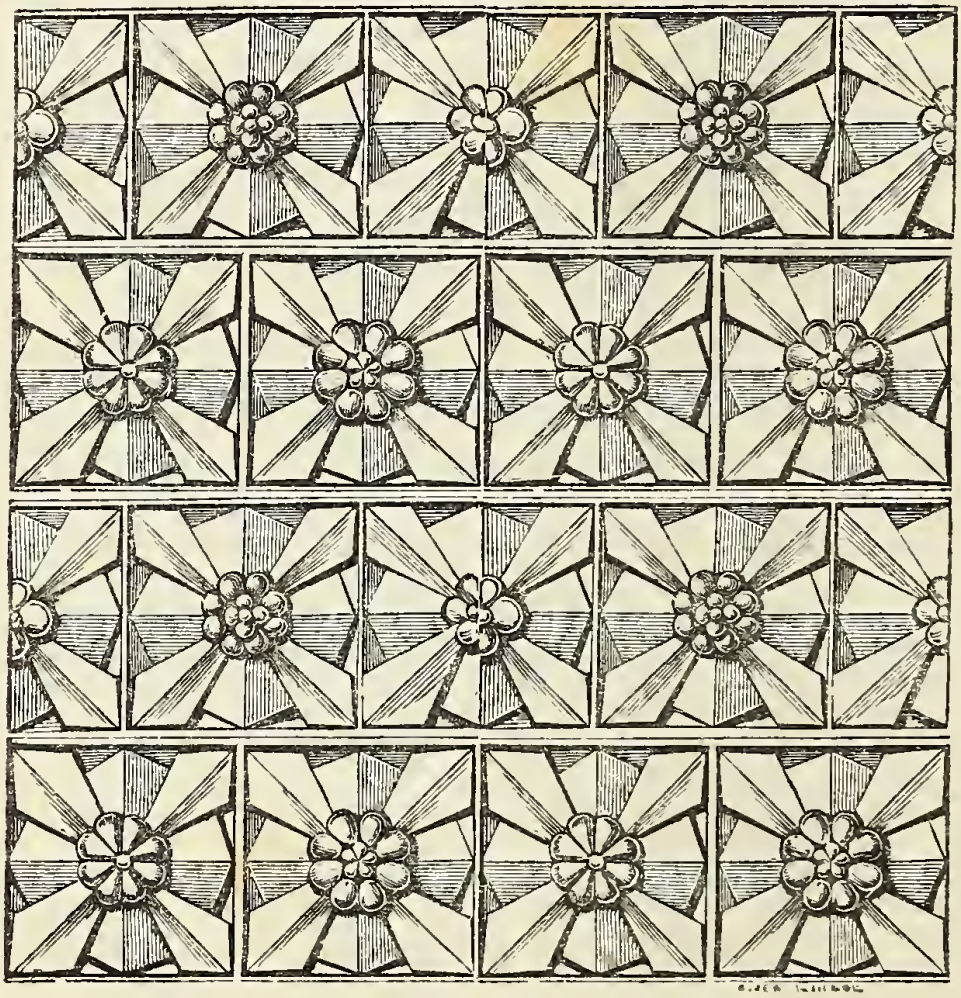
Diaper. Westminster Abbey.

the surface is divided into squares, lozenges, or other regular forms, the outlines or frames of which are left plain, and the spaces between partly cut away and filled up with flowers, foliage, &c. These were likewise sometimes painted and gilt, and in the later styles they were merely painted and gilt, without being cut into the surface. Diaper was used in the same manner and for the same purposes as the surface ornament was in the Norman style, and it was still more extensively used in the fourteenth century. In the north transept of Westminster Abbey (Plate XIV.) it is used for filling up the spaces between the triforium arches and the stringcourse, and also between the pier-arches and the triforium, and has a very rich effect. (Plate XV.)

The Diaper at this period had not the richness which it assumed in the following century. The flowers or foliage were in general bounded by straight lines, and there was no attempt to imitate natural forms.

At the west entrance to the Church of Higham

Plate xvi.



Diaper Doorway, Higham Ferrers.

Ferrers (Plate XVI.) a diaper of a similar character is used in the soffit of the doorway-arch, between the ribs, and in the same doorway there is a very curious variety of surface ornament. It consists of a number of circular medallions, each containing a sculpture representing some event in the history of our Saviour, the spaces between being filled with trefoils or diaper. (See Frontispiece.)

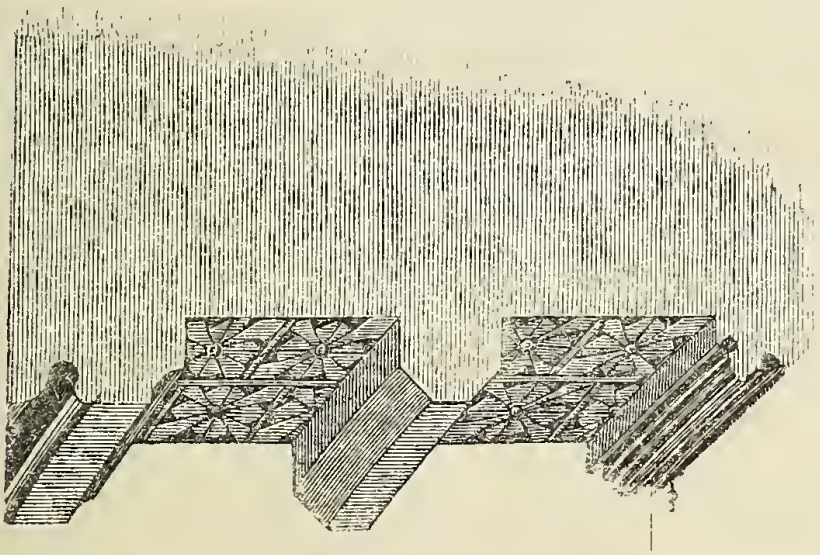
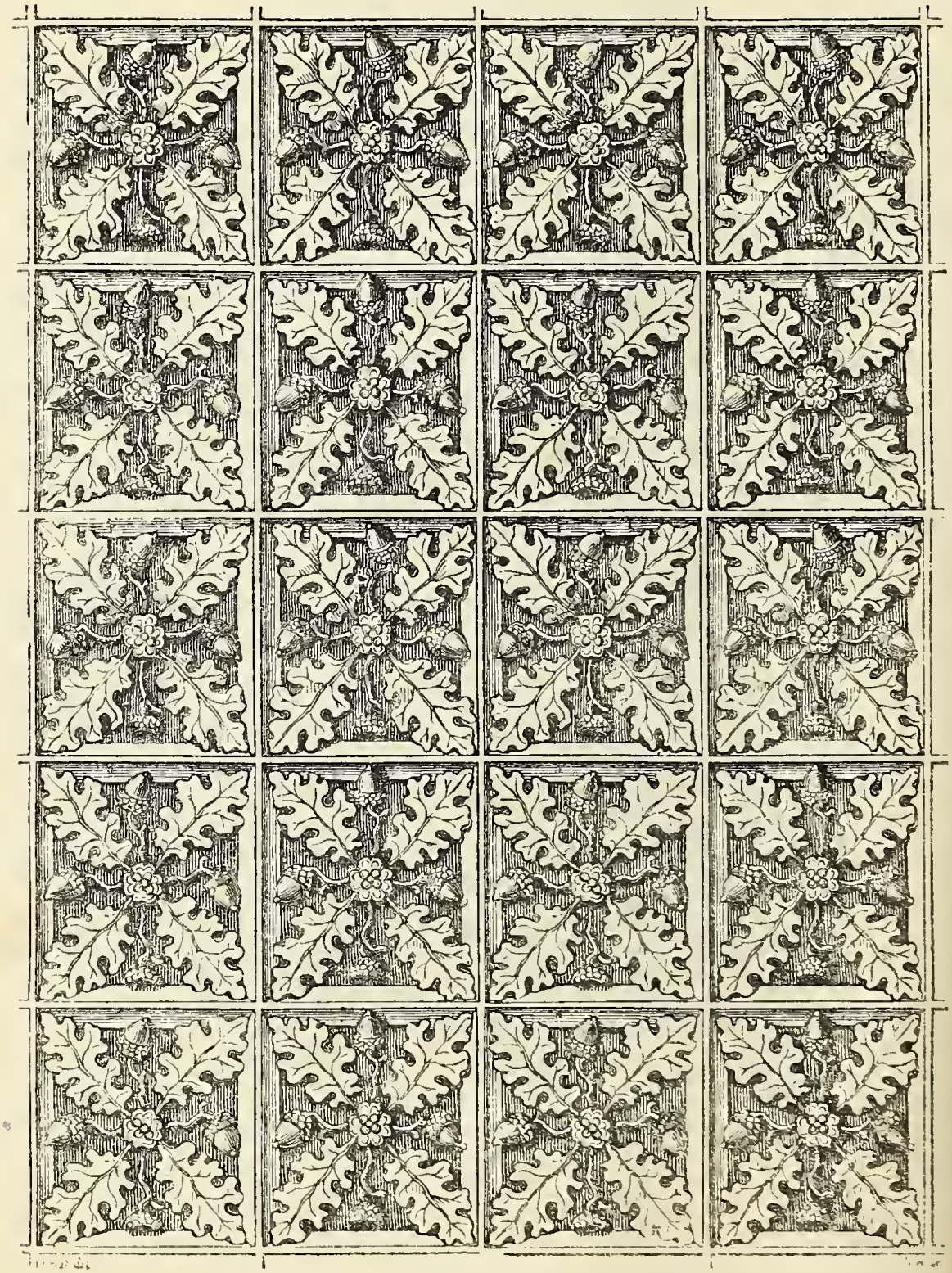


Plate xvii.



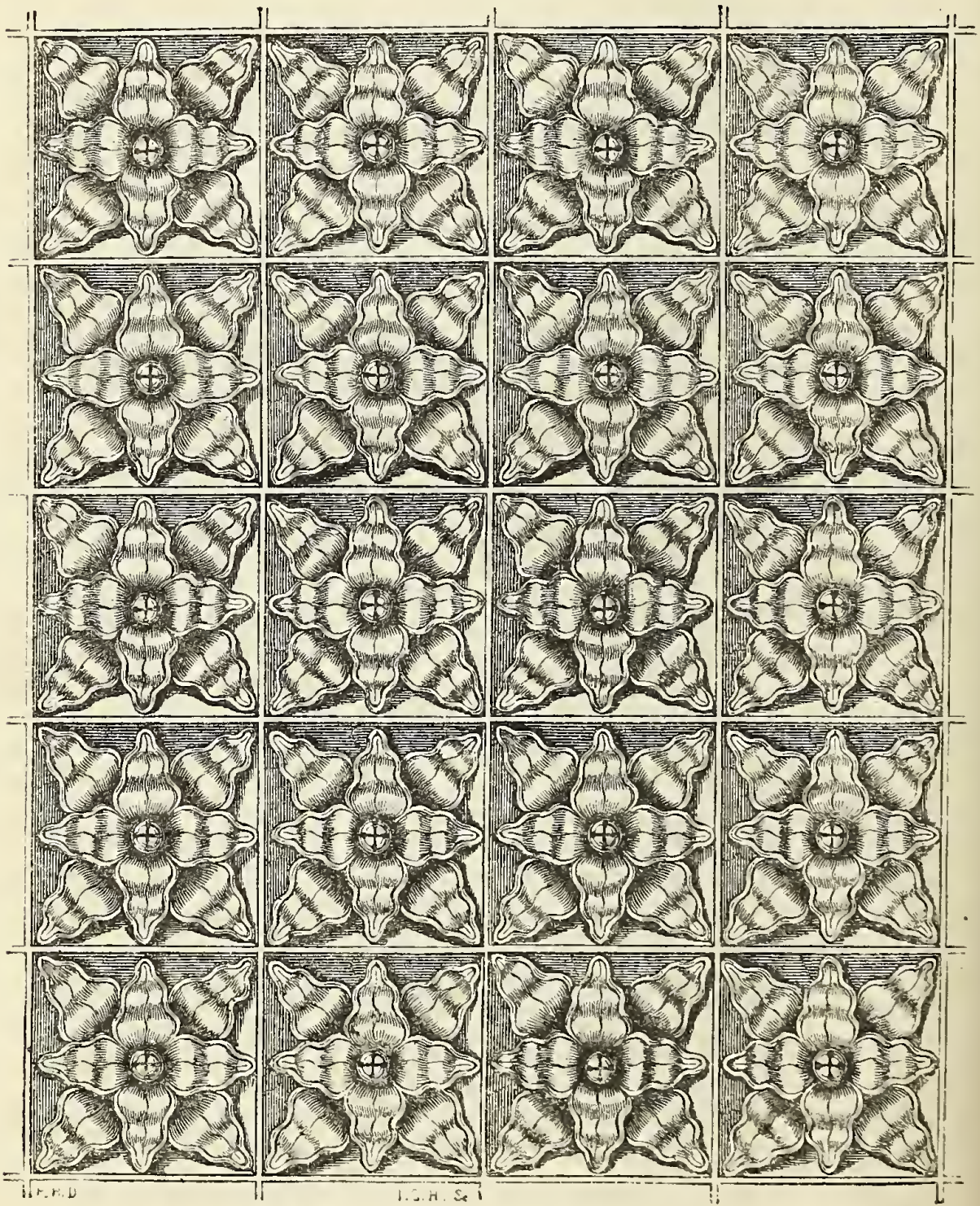
Diaper. Choir Screen, Lincoln Cathedral

Decorated Style.

It is in this style that we find the greatest variety of Diaper-work. It is always used in profusion, and of very various design. Natural objects are imitated with great exactitude; the leaves of the oak, the vine, and other plants are used, and sometimes animals are introduced.

This was certainly the best period of mediæval sculpture. All employed in art had applied themselves to their great instructor,—Nature; and their study in this school had given to their works a freshness and a freedom not to be found at any other period. The woods, the fields, and the garden were laid under contribution, and their capitals, their crockets, and finials, were made up of truthful copies of real leaves and fruit. The river and the sea were not forgotten, for water-plants, and even sea-weed, were used for the purposes of decoration.

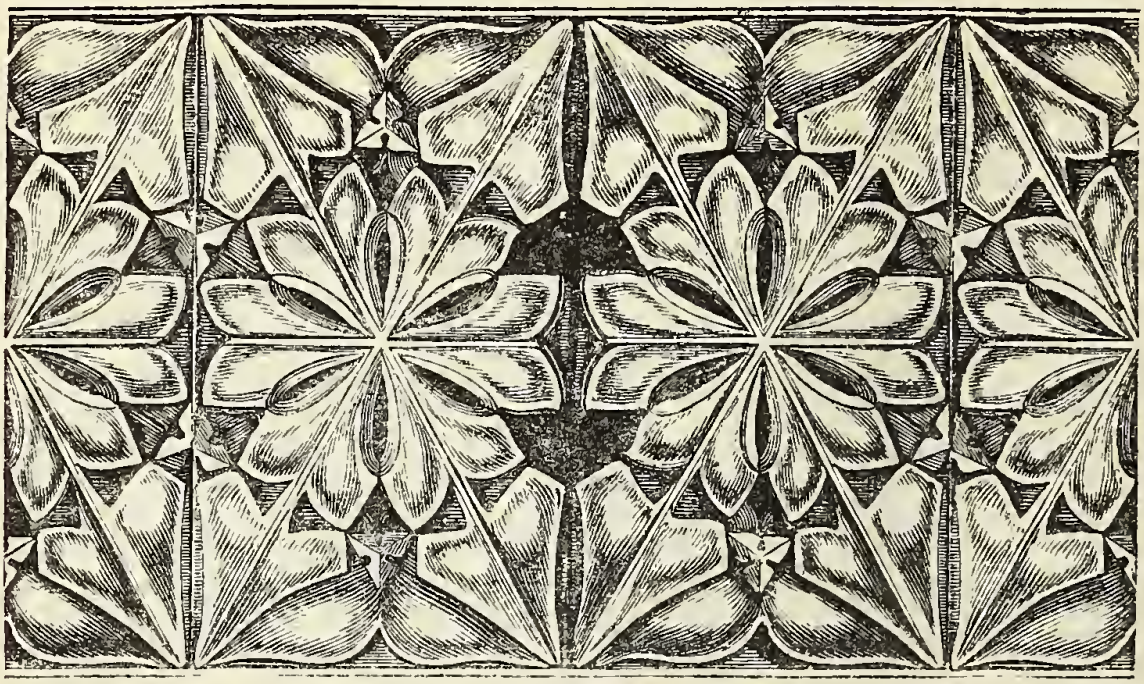
Plate xviii.

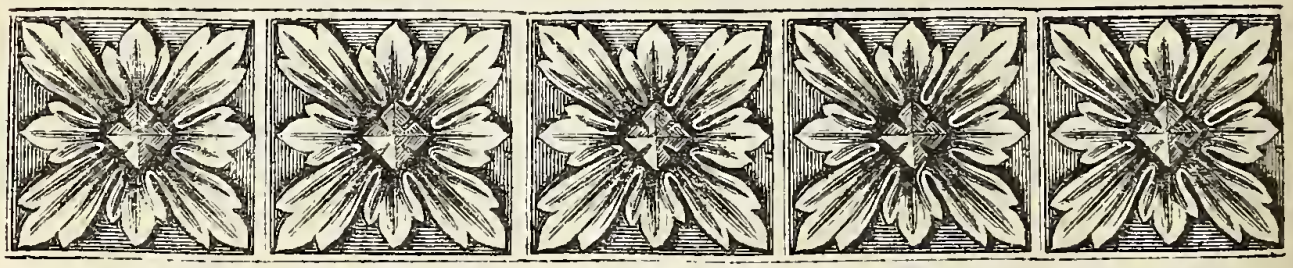


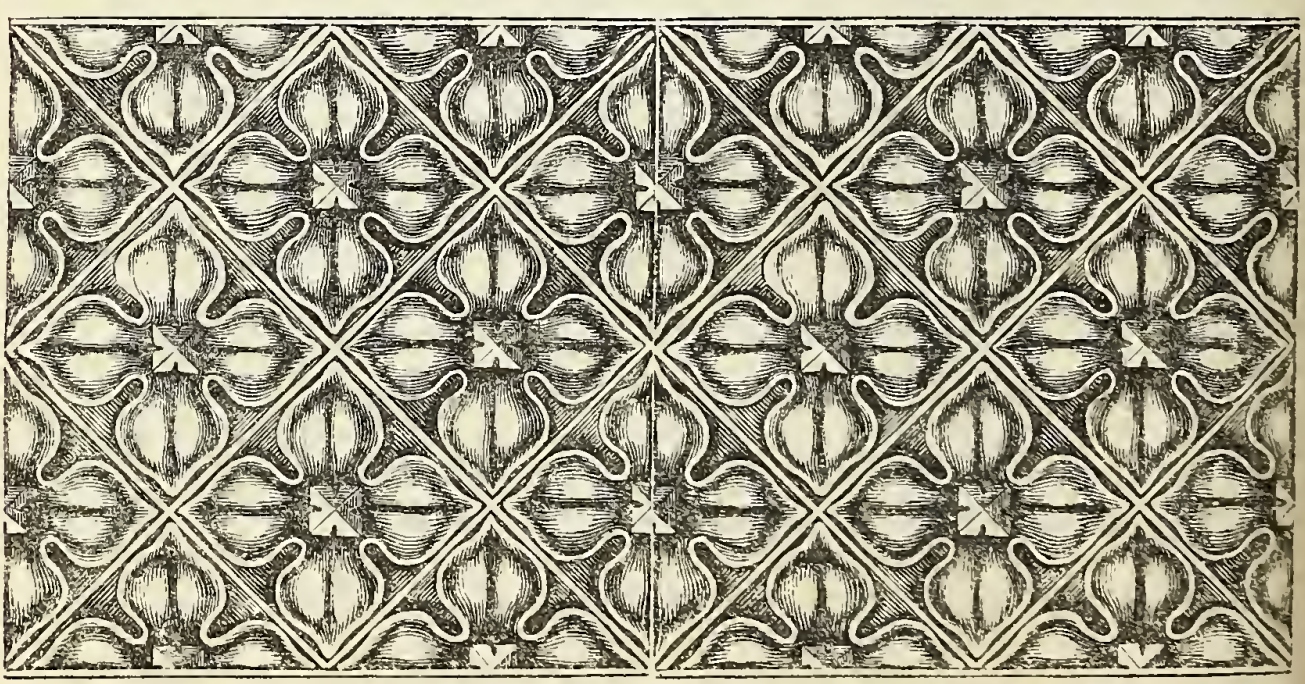
Diaper. Choir Screen, Selby, Yorkshire.

But their skill was not confined to the mere *copying* of natural forms, but lay more in the *adaptation* of them to the architectural purposes for which they were wanted. The member on which they are used never loses its character; a capital is a capital, though composed of leaves, each of which is a truthful copy of nature. This adaptation requires artistic skill,—something more than mere manual dexterity; but these qualities seem to have been combined in the workmen of the fourteenth century, and must be again before we can have any original works equal to theirs. But there is no reason why modern workmen should not be at least equal to the earlier ones: the same nature is before them; the same inexhaustible magazine of form to draw from; the same materials exist in as great profusion as ever; and modern science and art *ought* to give to the workmen greater facility of execution than was possessed by their predecessors. Mind alone is wanting; the strong enthusiasm for the works of nature; the deep feeling for the beauties of external objects; and, above all, a

Plate xix.

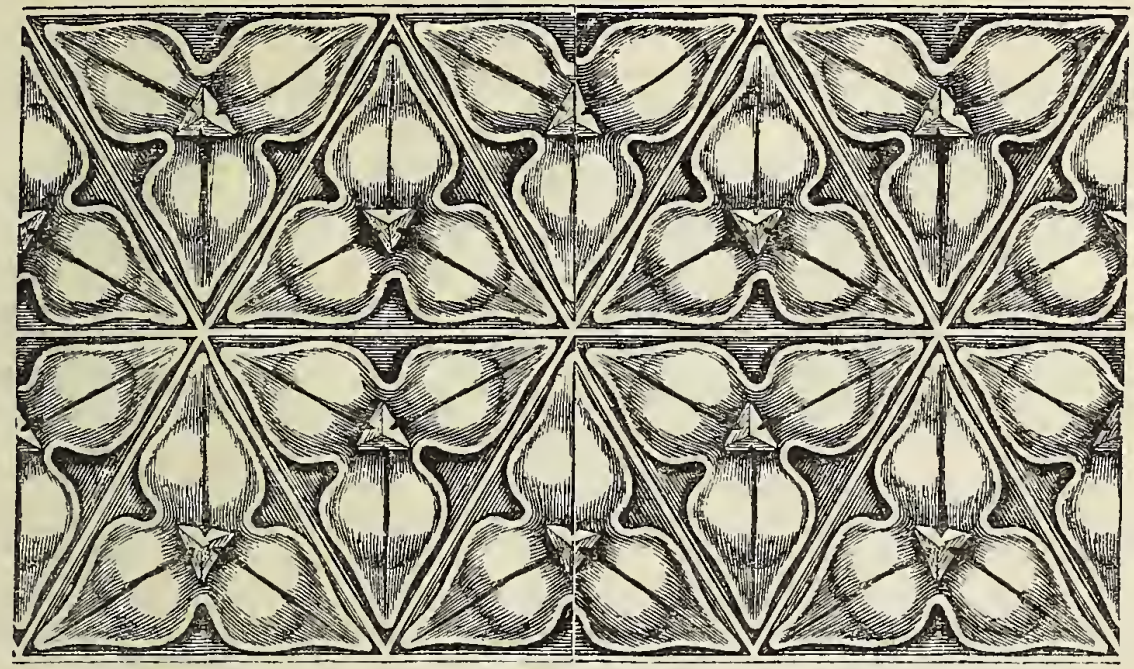


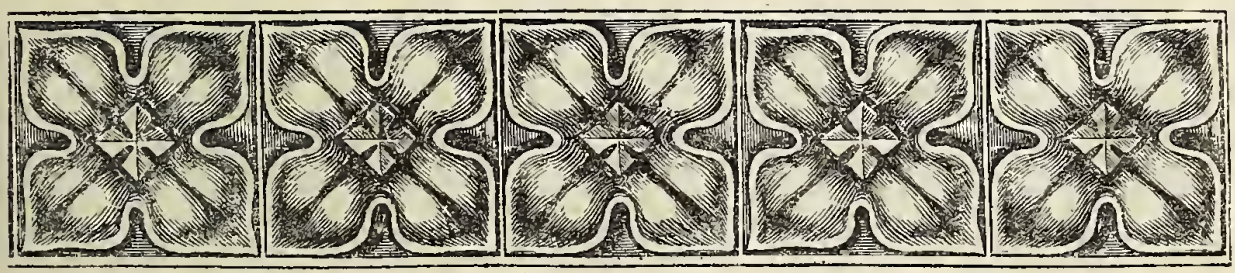


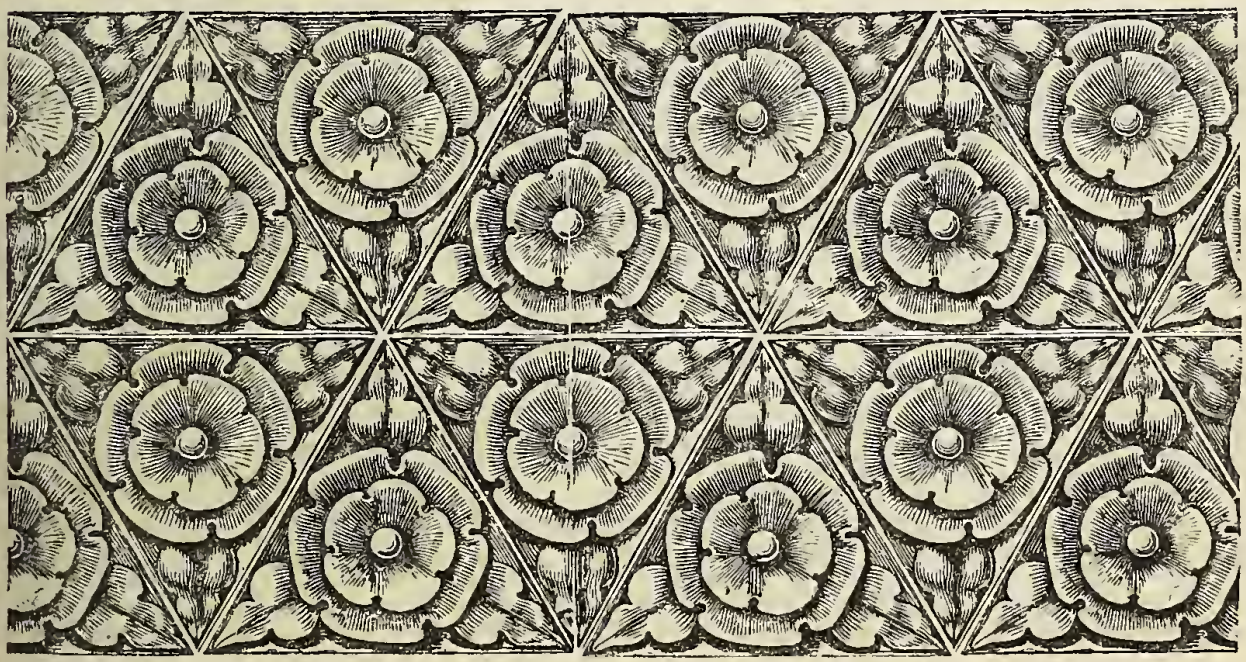


Diaper. Geddington Cross, Northamptonshire.

Plate xx.

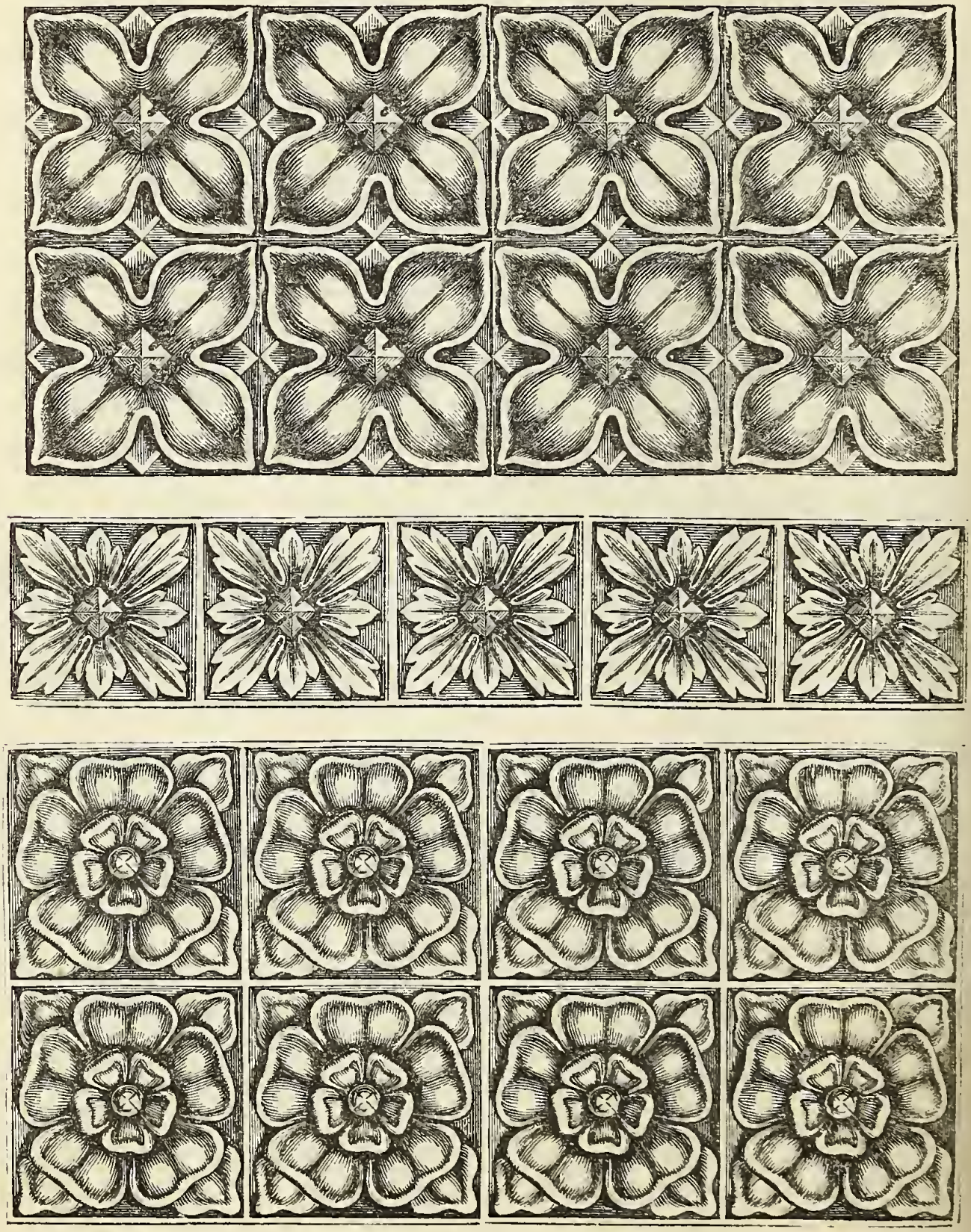






Diaper. Geddington Cross, Northamptonshire.

Plate xxi.



Diaper, Geddington Cross, Northamptonshire.

solemn reverence for the Hand which formed and fashioned all these wonderful objects,—this is still wanting. The soul directs the hand; and, though it may not always be able to give form and substance to the imaginings of the mind, still no great work will ever be accomplished, no original conception ever be carried out, unless the two be combined.

The specimens of Diaper, from the Choir-screens of Lincoln (Plate XVII.) and Selby (Plate XVIII.), though of rather early date, have the true characteristics of Decorated work, and probably belong to the geometrical period of Decorated, about the time of Edward I. The oak-leaves and acorns are very correctly drawn, and fully illustrate what has been said before. There is a peculiarity in the moulding of this which should be noticed; the usual section is a plain slope, but in it is a kind of roll-moulding.

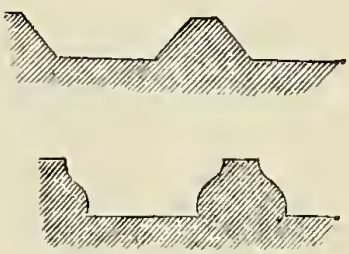
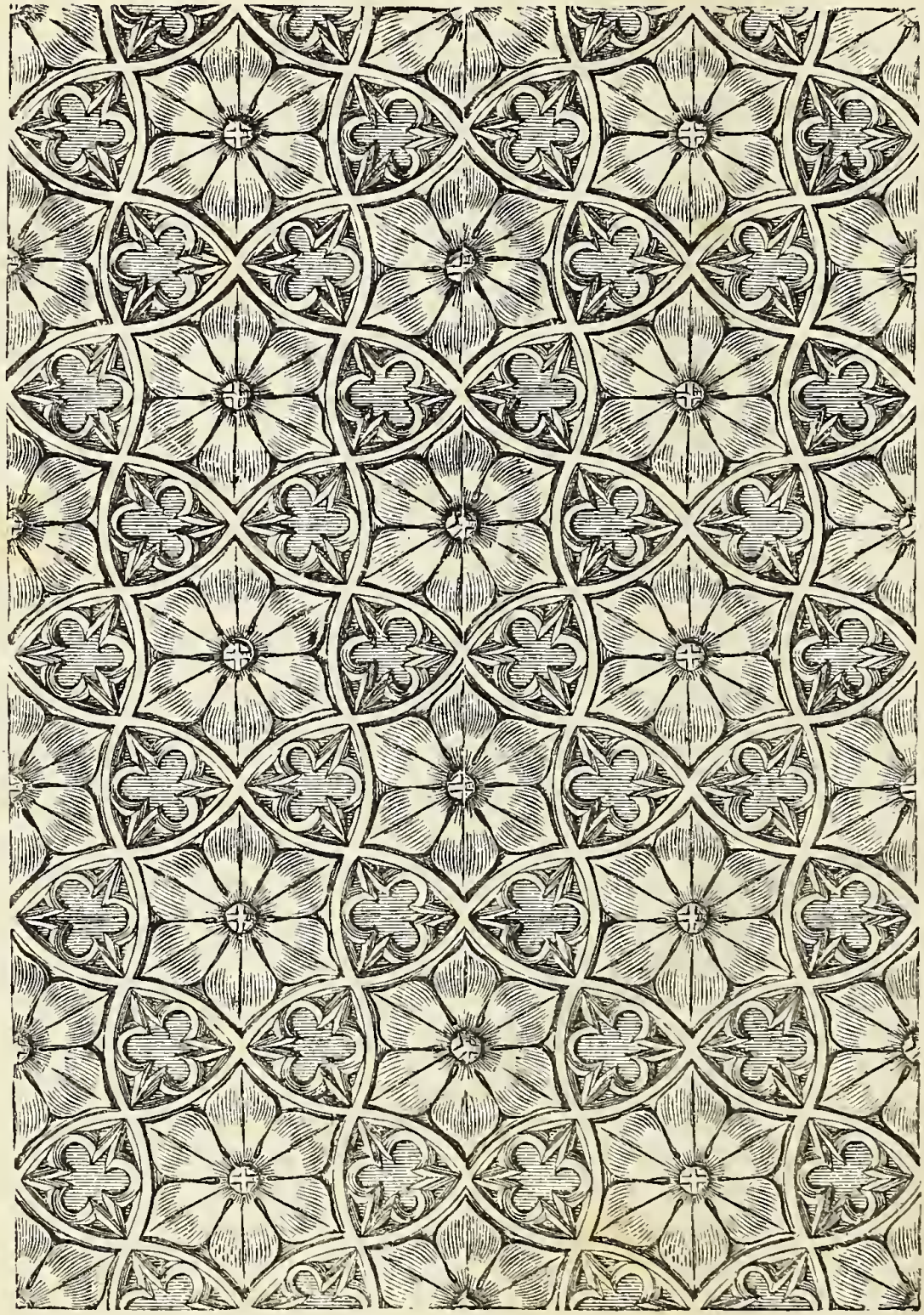


Plate xxii.

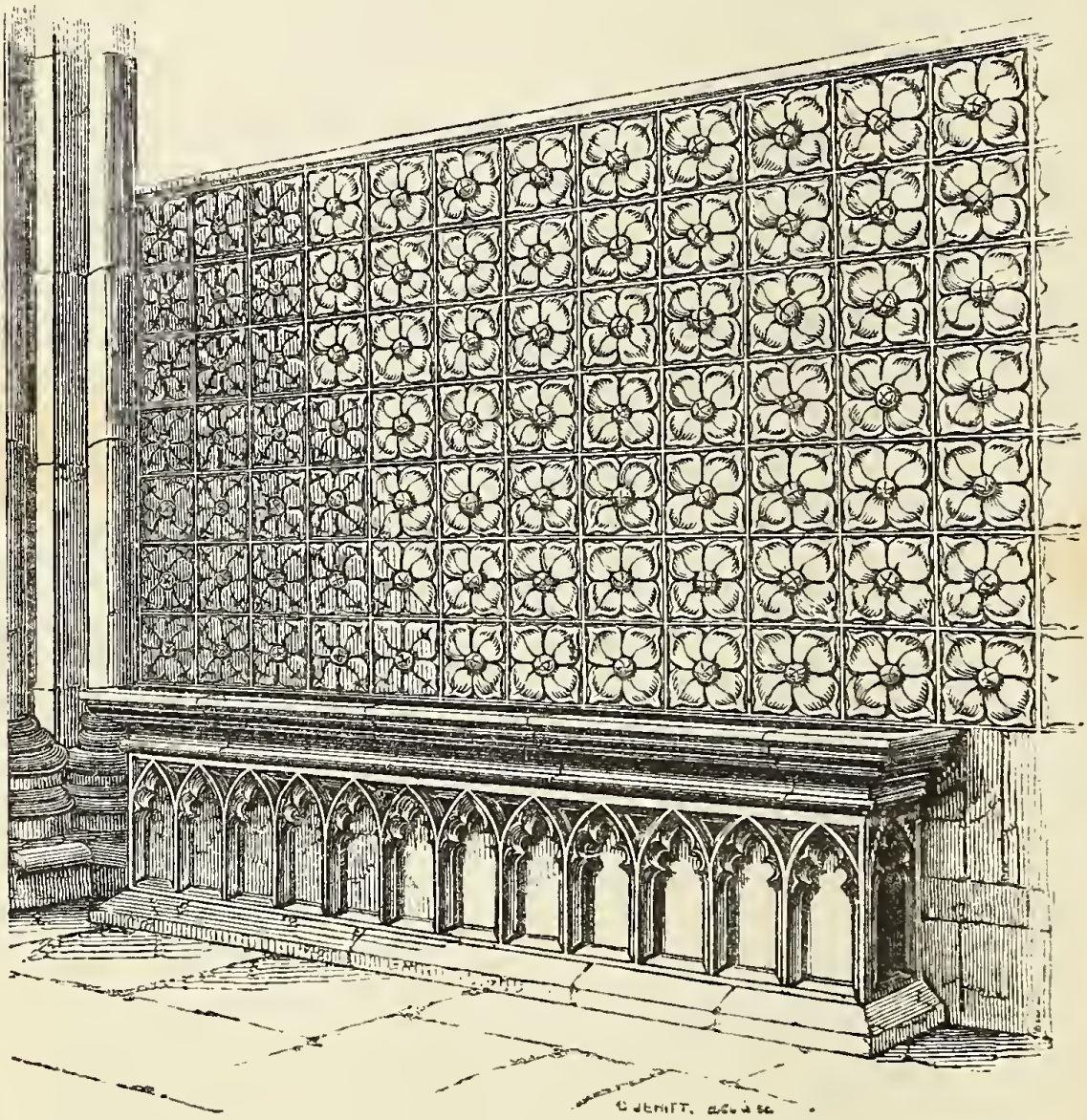


Diaper. Canterbury Cathedral.

The next specimens are from the Cross at Geddington, (Plates XIX., XX., XXI.), which is one of those which were erected by Edward I. to mark the resting-places of the corpse of his beloved queen, as it was carried from Lincolnshire to Westminster Abbey. It is triangular in plan, and the sides are covered with Diaper-work of various designs, some of the flowers being enclosed in squares, some in lozenges, and some in triangles. There is also great variety in the flowers; in two of them are roses very well shewn, and in most of the others the flower commonly known, from its prevalence at this period, as the "Decorated four-leaved flower." Those from Lincoln, (Plate XXIII.,) St. Alban's, and Westminster, are different modifications of the same flower.

The one from Canterbury (Plate XXII.) is formed on a different principle from any of the others, and is very elegant. It consists of a six-petalled flower, enclosed in a hexagon, which is formed by the union of six spherical triangles, and these filled up with cusps peculiar to the geometrical period.

Plate xxiii.



Lavatory. Lincoln Cathedral.

The screen at the back of the Lavatory in Lincoln Cathedral (Plate XXIII.) exhibits a larger surface than usual, entirely covered with Diaper-work. The pattern in this case is the usual four-leaved flower, worked much larger than usual, and small animals are introduced into the centre of a few of the flowers, (Plate XXIV.) The effect of the Diaper is remarkably good, and it entirely destroys the tame appearance of a blank wall.

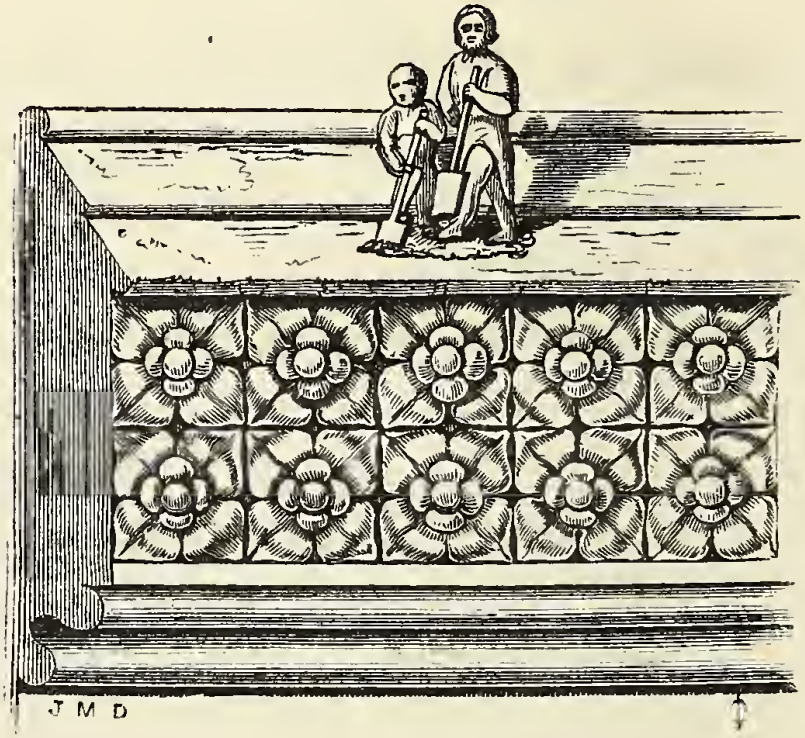
The parapet from Beverley Minster (Plate XXIV.) shews the application of Diaper to external work.

A curious piece of surface-work occurs on the front of the Lavatory in the cloisters of Norwich Cathedral[c]. It consists of a stem, with foliage of rather late character, whose crossings form oval spaces, which are filled up by the leaves.

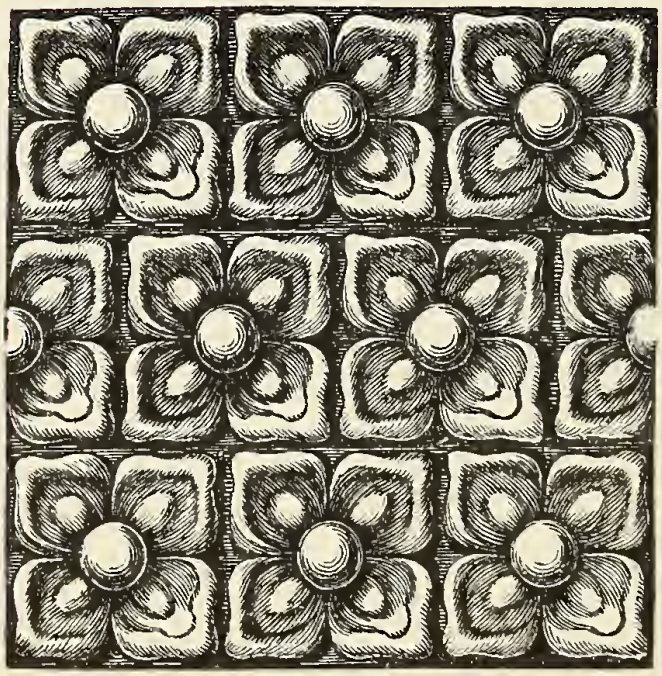
Diaper was much used at this time for ornamenting the buttresses of niches and of monuments, and also for the backs of niches; in all which places it was generally richly painted and gilt,—the prevail-

[c] For this example see the Glossary of Architecture under "Lavatory."

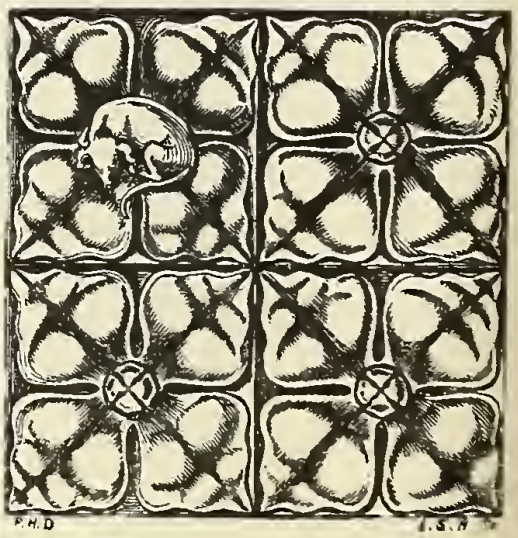
Plate xxiv.



Parapet. Beverley Minster.



St Alban's Abbey.

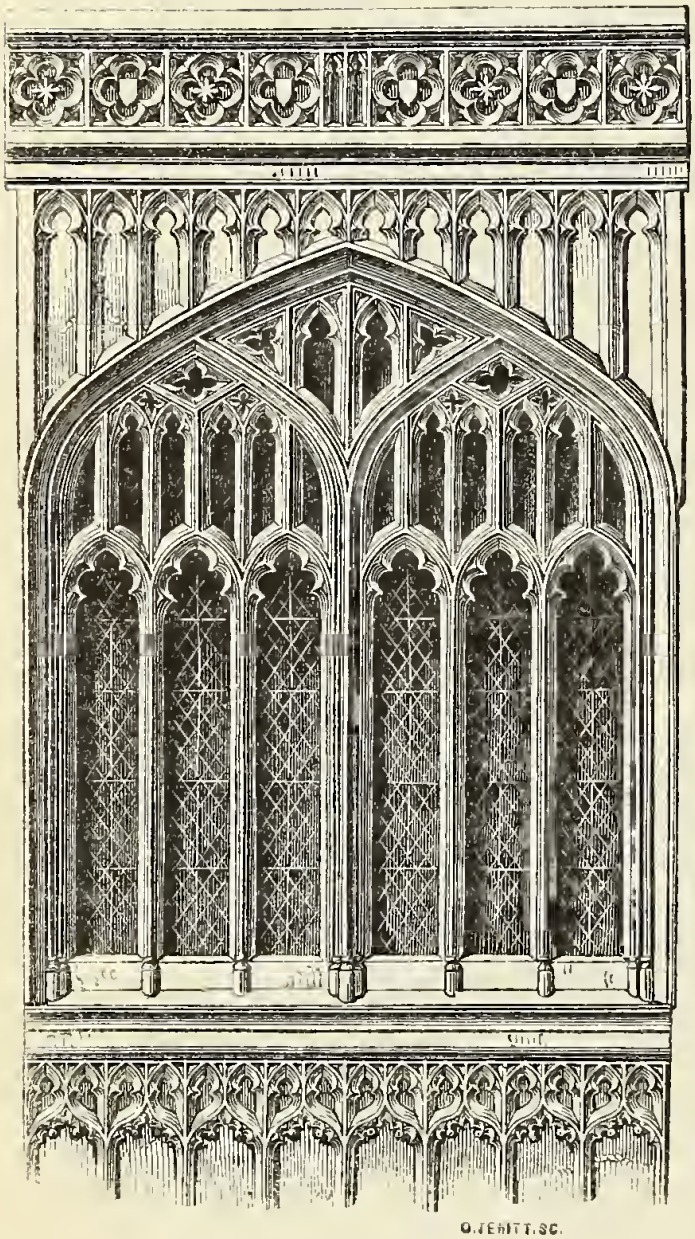


Lavatory. Lincoln Cathedral.

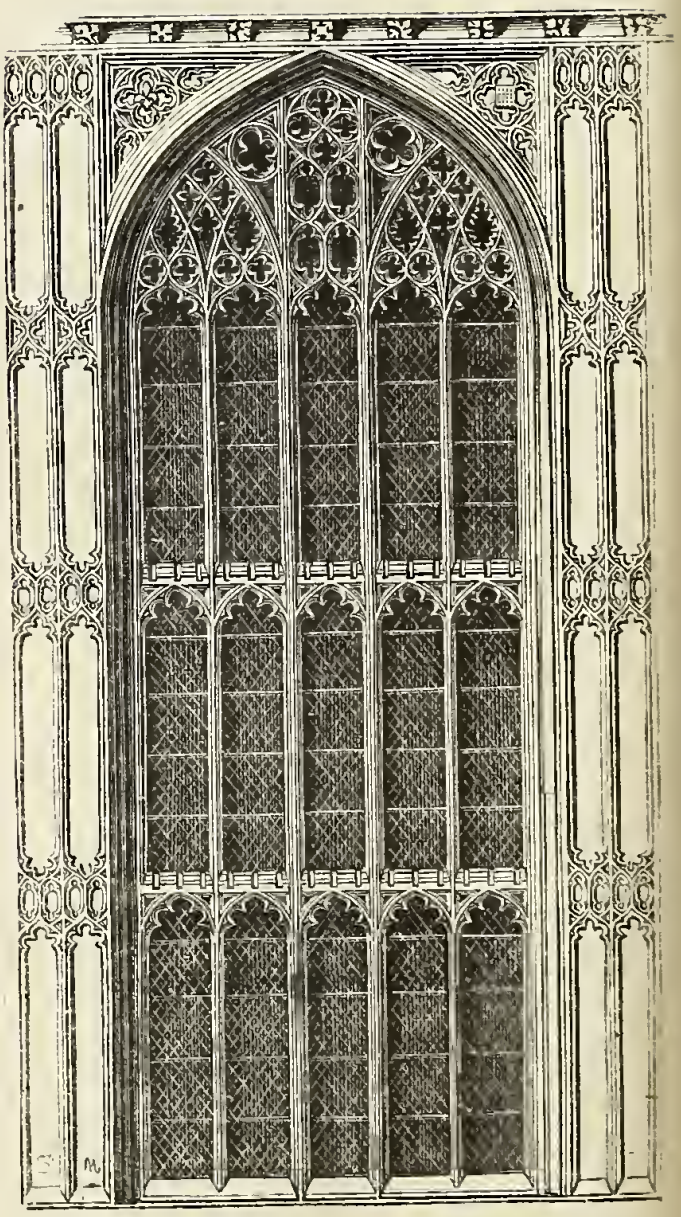
ing colours being blue, green, and red. It was also much used in small works, particularly seals, which at this period seem to have attained their greatest perfection.

Diaper is also applied to heraldic purposes, that is, for the filling up of the blank spaces on armorial bearings. The field of the shield, and frequently the ordinaries also, are diapered and afterwards gilt or painted with the proper tinctures; this gives great richness and finish to the work. Fine examples occur on the Percy Shrine, Beverley Minster, and on the shield of Robert de Vere, Hatfield Church.

Plate xxv.



Beauchamp Chapel.

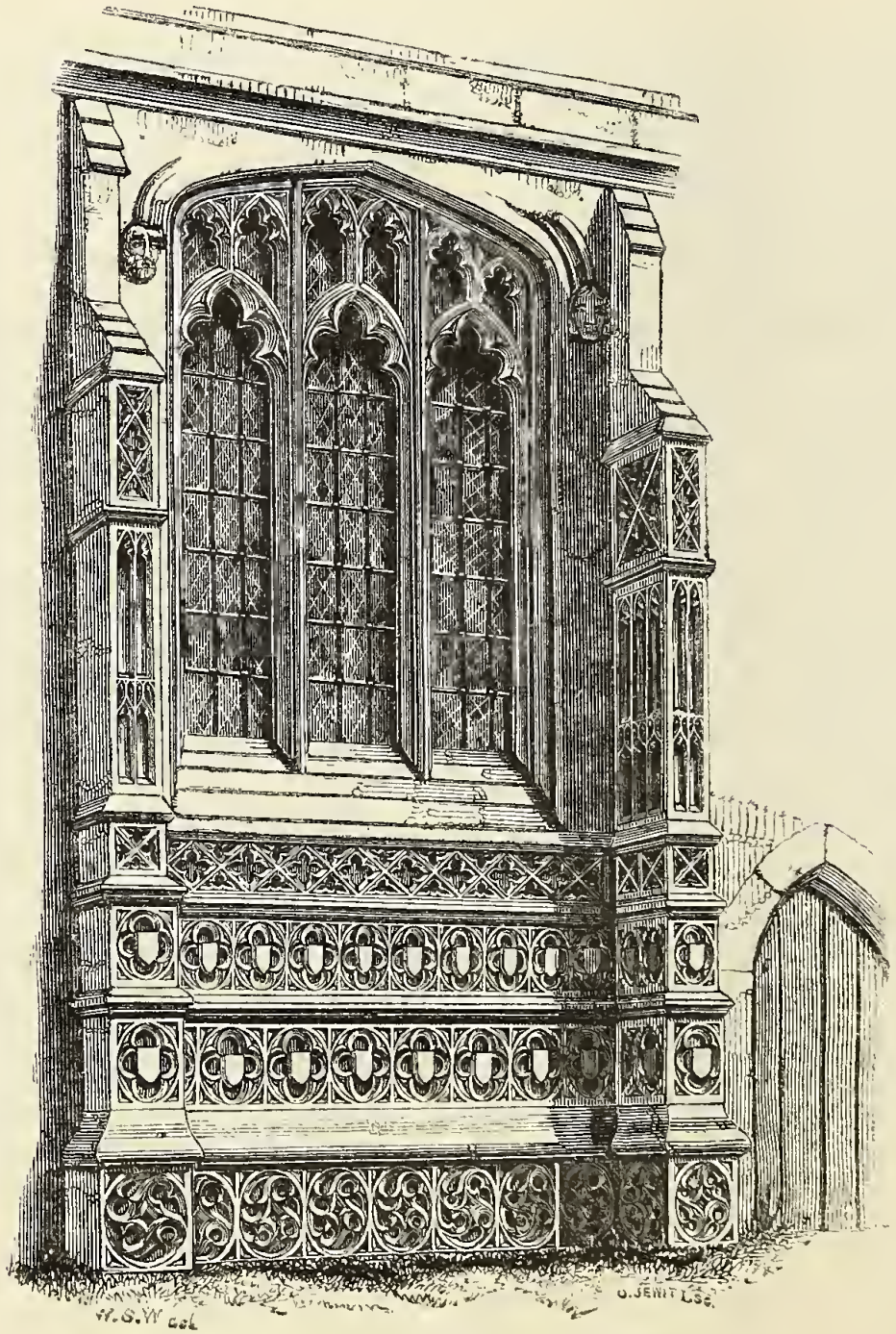


Henry VIIth's Chapel.

Perpendicular Style.

At the end of the fourteenth century, the graceful, flowing lines of the Decorated style gave way to the straight line, to which everything else was sacrificed. Its influence was felt in every part; even foliage, though executed with the most exquisite skill, acquired a certain stiffness. It was used chiefly in cornices and mouldings, and not for the ornamenting of flat surfaces. Diaper was discontinued, and the prevalence of perpendicular lines and quadrangular forms led to the use of panelling, which soon superseded everything else. Rickman says, "The grand source of ornament in this style is panelling; indeed, the interior of most rich buildings is only a series of it: for example, King's College Chapel, Cambridge, (see title-page,) is all panel, except the floor, for the doors and windows are all nothing but pierced panels, included in the general design, and the very roof is

Plate xxvi.



Panelling. Yelvertoft, Northamptonshire.

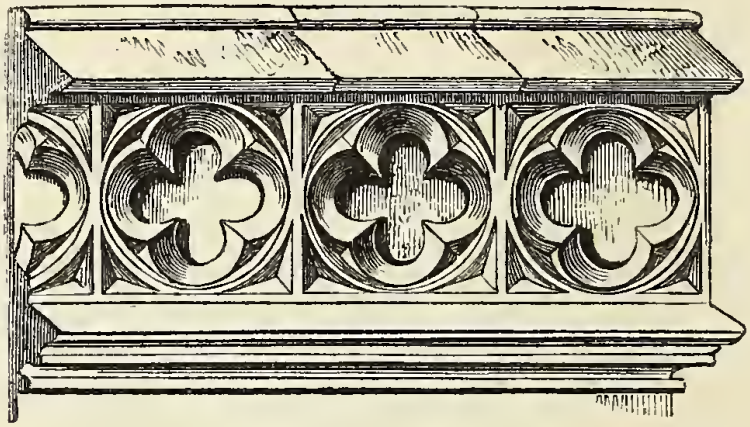
a series of them of different shapes. The same may be said of the interior of St. George's, Windsor; and, still further, Henry VIIth's chapel is so both within and without, there being no plain wall all over the chapel, except the exterior from below the base moulding; all above is ornamental panel."

This panelling, though it sometimes produced a rich effect, could not fail, by its constant repetition, to be wearisome.

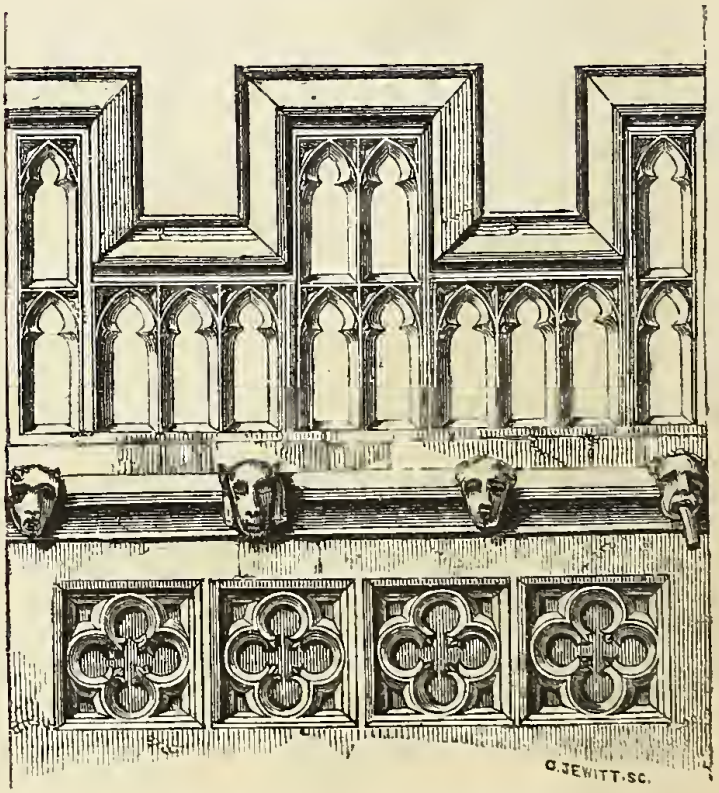
In small works these panels, with their mouldings, were frequently painted and gilt, the back, or ground, being of one colour, and the moulding relieved by gold and colours; and the prevalence of heraldic devices greatly added to this taste, for decoration and shields of arms frequently formed the centres of the panels.

The example from Yelvertoft (Plate XXVI.) is a rich and favourable specimen of the quatrefoil panels, enclosing shields, but there is rather too much of panelling; a blank space between the bands would have given a better effect to it.

Plate xxvii.



Parapet of St. Peter's Church, Oxford.



Parapet. Merton Chapel Tower, Oxford.

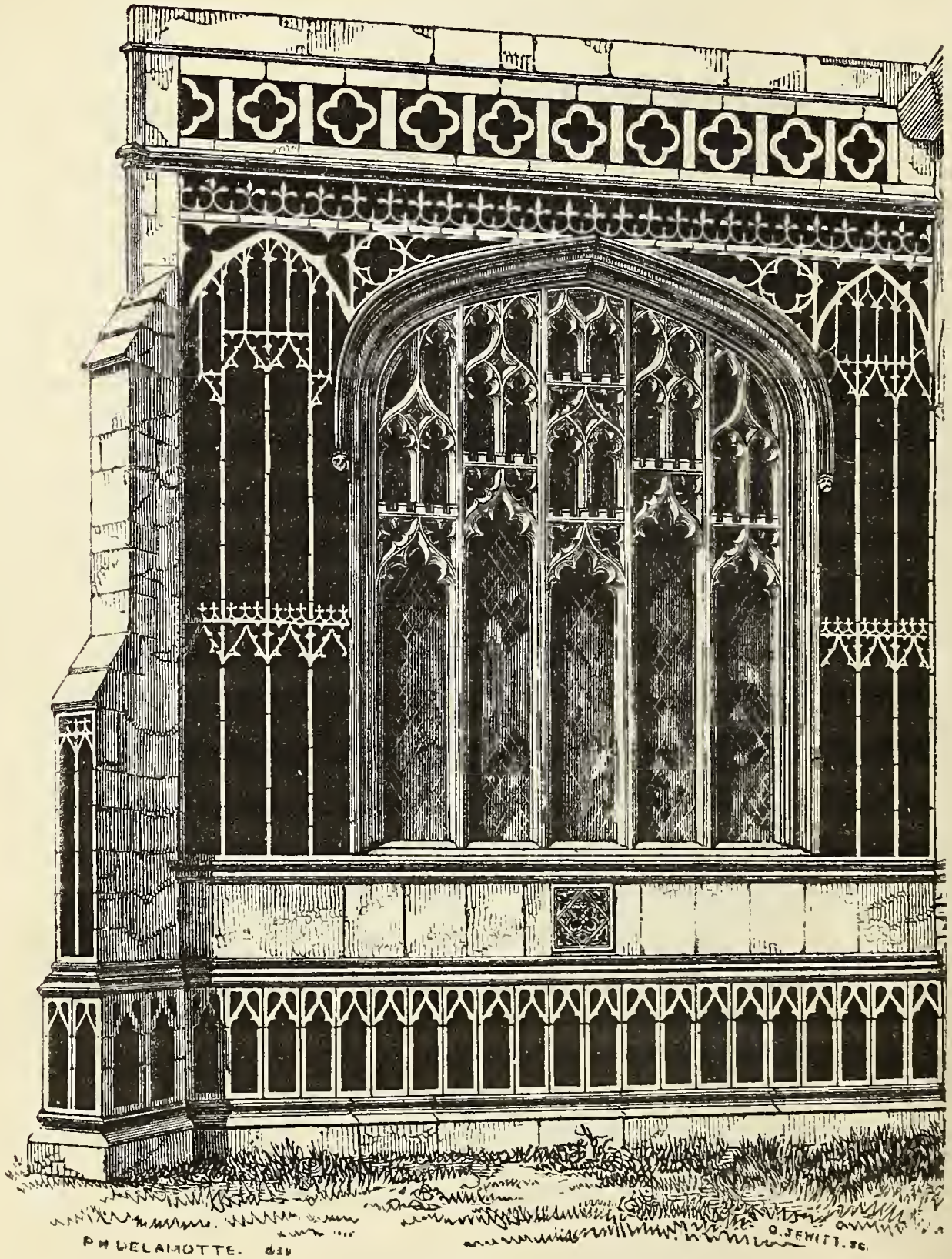
The two examples from the Beauchamp Chapel and Henry VIIth's Chapel (Plate xxv.) are given as examples of external panelling, and of the mode of filling up the spaces over windows. The one from St. Peter's Church, Oxford, (Plate xxvii.,) shews the quatrefoil panelling frequently used on parapets; and the one from Merton College Chapel shews a panelled parapet, which is common on rich buildings of this period. That from the Divinity School, Oxford, (Plate xxix.,) is a specimen of a panelled buttress.

The Porch of Winchester Cathedral[d] is an early example of panelling, as it is part of Bishop Edington's work.

In Norfolk and other counties where flint is in abundance and freestone scarce, a mode of ornamenting surfaces has been adopted, which has, to one unaccustomed to it, a singular, though, when well done, not an unpleasing, effect. It consists in filling the blank parts of the walls with tracery, or panel-work, and filling up the spaces between the

[d] See the Glossary of Architecture, under "Porch."

Plate xxviii.



St. Michael Coslany, Norwich.

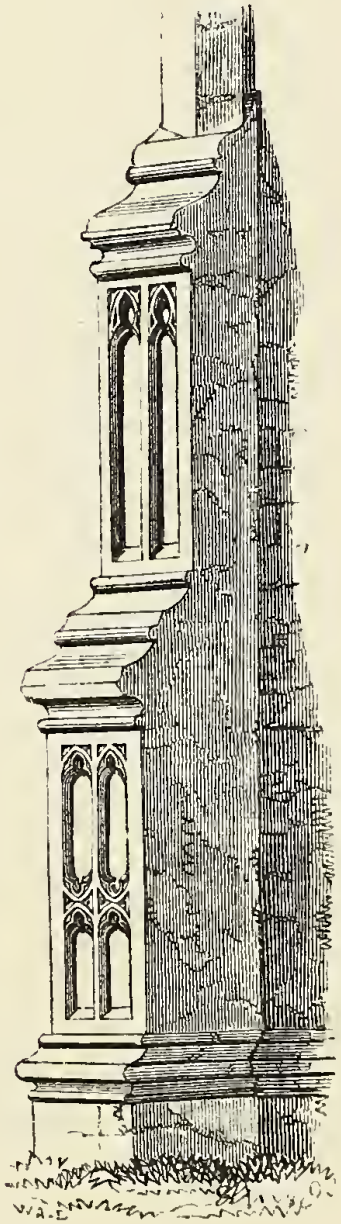
stone ribs with squared flint; and when the stone is light-coloured and the flint black, the effect is striking. St. Michael Coslany, Norwich, (Plate XXVIII.,) is a very good example, as it shews panelling in the basement, window-tracery on the wall, the Tudor flower over the window, and quatrefoils in the parapet, all worked with stone and flint. The buttress is of common stone, but the panels on the front are filled in with flint.

The gateways of the Close at Norwich are very rich and fine examples of this kind of work. The tower of Cromer Church, like many others in the county, is of flint, and in the parapet of this the small quatrefoil panels are filled with flint. It should have been said that the stone tracery is sometimes moulded, and sometimes quite plain and even with the wall.

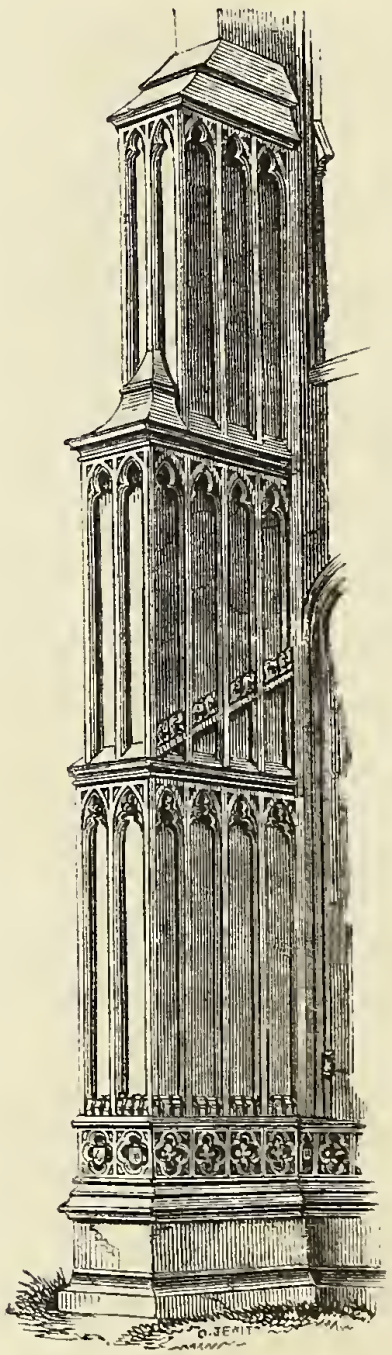
The fashion of panelling the exterior of buildings continued to the time of Elizabeth, of which the Bodleian Library at Oxford, built in her reign, is an example.

After this time Gothic architecture seems to have

Plate xxix.



Buttress, Evesham.



Buttress, Divinity School, Oxford.

been lost, and consequently the kind of ornament of which we have been treating was lost with it. Timber and plaster houses became more common, and variety was given to these surfaces by arranging the timbers of which they were built in various ornamental forms,—squares, lozenges, circles, &c., —which were frequently painted black, while the plaster between was whitewashed. These timbers were likewise frequently elaborately carved, and greater variety was given to the surface of the plaster by means of what is now called "parget-ting," that is, various ornamented patterns sometimes sunk in the surface and sometimes raised, applied to the surface while in a fresh state. The patterns themselves are very various; sometimes a kind of panelling, sometimes shields of arms, badges, animals, ornamental scroll-work, or anything else which might suit the fancy or caprice of the workmen. When well executed, they have a good effect, as they give a little variety of light and shade to the otherwise plain white of the plaster; and these designs harmonize with the rest

of the building; but as they have not the slightest pretension to be called "Gothic," they cannot be treated of in this Manual.

In the present reviving taste for mediæval ornament, this little Manual may be of considerable use in pointing out what kind of ornament is proper to be used in the different styles, and may prevent mistakes which are sometimes made in applying the ornaments of one age to the buildings of another. The subject has never before been separately treated on, and has not received that attention to which it is entitled. Surface ornament, and particularly Diaper, is valuable in many cases in modern buildings erected in imitation of the styles of the middle ages. It would give variety to the walls of halls and staircases, and would be particularly useful as a background to niches and recesses. In small works it is much improved by gilding; and indeed, if judiciously managed, it is one of the most beautiful and chaste decorations which can be used.

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